

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 553.—Vol. 30.
Registered for transmission abroad.

MARCH 1, 1889.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: MR. BARNBY.

Gounod's REDEMPTION, on Ash WEDNESDAY, March 6, at Eight. Artists: Miss ROBERTSON, Miss RUTH ELVIDGE, Madame PATEY, Mr. CHARLES BANKS, Mr. ROBERT HILTON, and Mr. WATKIN MILLS. Organist: Mr. HODGE.
Prices: 7s. 6d., 5s., 4s., 3s., and Gallery Promenade, 1s.

Benoit's LUCIFER will be performed for the first time in England on WEDNESDAY, April 3, at Eight o'clock.

THE WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

President: General LORD CHELMSFORD, G.C.B.

This Society has for its object the study and encouragement of a beautiful, but, in England, strangely neglected Branch of Music. At Paris "La Société de Musique de Chambre pour instruments à vent" is about to enter on the eleventh year of vigorous life. Arrangements have been made by the Committee for a series of

THREE CONCERTS

to be given, by the kind permission of the authorities, at the Royal Academy of Music, on FRIDAYS, March 22, April 5, and May 3, at 8.30 p.m., in which the following Artists will take part:—

Flute, Mr. VIVIAN; Oboe, Mr. MALSCH; Clarinet, Mr. G. A. CLINTON; Horn, Mr. BORSDOFF; Bassoon, Mr. THOS. WOTTON.

N.B.—The Society offers a PRIZE OF TWENTY GUINEAS for the best Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon. (See Advertisements in musical papers.)

For terms of Membership in the Society, Subscriptions to Concerts, Programmes, and other information, apply to the Secretary, Major G. E. W. Malet, 9, Bridge Street, Westminster.

GUILD OF ORGANISTS,

35, WELLINGTON STREET, STRAND, W.C.

Patron: The Right Rev. the LORD BISHOP OF LONDON.

Established to advance the cause of Church Music and the truest interests of its Professors.

Members of the Church of England and Ireland, and the Episcopal Church of Scotland are eligible for election.

Subscription: Professional Organists (Associates), 10s. 6d. per annum; Amateurs (Members), 15s. per annum; Life Subscription, 5 guineas.

Next Fellowship Examination in July, 1889.

Prospectus and further particulars may be obtained from the Hon. Sec., Dr. J. H. Lewis, Staines, Middlesex.

MUSICAL INTERNATIONAL COLLEGE.

President: E. J. HOPKINS, Mus. Doc.

Principal: EDWIN M. LOTT, Mus. Doc.

LOCAL THEORETICAL EXAMINATION, May 29, 1889.

Practical Examinations throughout the kingdom.

HEDELY CARUS, Esq., Hon. Sec., 270, Cornwall Road, W.

Telegraphic address, "Outnumber, London."

WEST LONDON CHORAL ASSOCIATION,

CRAVEN HALL, FOUBERT'S PLACE, REGENT STREET, W.

SPECIAL NOTICE.

MR. W. HOLMES'S ANNUAL CONCERT will be held at Exeter Hall on SATURDAY EVENING, March 23, at 8 o'clock, when a good selection of music will be given. Tickets 2s., 1s., and 6d., from Members of the Choir; Messrs. Novello, Ewer and Co., 1, Berners Street, W.; Mr. Thos. Mackenzie, Exeter Hall; and Mr. Woods, Craven Hall. Further particulars from

JOHN CONSTANCE, Hon. Gen. Sec.

ORGAN AND TROMBONE RECITALS.—

Mr. WALTER E. STARK and Mr. R. H. BOOTH, of the London Symphony, Richter, and E. Proust's Concerts, have arranged to accept ENGAGEMENTS for RECITALS in London or Provinces. Their extensive *Répertoire* includes the "David" Concerto (Carl Bräuer); Fantaisie, "Ein feste Burg"; and many other works unknown in this country. Communications respecting Engagements should be addressed to Mr. Stark, 13, Wollington Road, West Norwood, S.E.

NOVELLO'S ORATORIO CONCERTS.

TUESDAY EVENING, MARCH 19, 1889.

THE

LIGHT OF ASIA

BY

DUDLEY BUCK

(First time in London).

MADAME NORDICA.

MR. LLOYD.

MR. SANTLEY.

&c., &c.

CONDUCTOR .. DR. MACKENZIE.

Prices of Admission: Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d.; to be obtained of Novello, Ewer and Co., 1, Berners Street, W., and 80 and 81, Queen Street, Cheapside, E.C.; the usual Agents; and of Basil Tree (Austin's Ticket Office), St. James's Hall, 28, Piccadilly, W.

MONSIEUR ALEX. GUILMANT, the celebrated French Organist and Composer, will be in England from March 1 to March 28. For vacant dates and all correspondence referring to engagements, address, to M. A. Guilmant, care of Messrs. Schott and Co., 159, Regent Street, London, W.

M. GUILMANT, the distinguished French Organist, will give a RECITAL on the fine Organ (WILLIS) at Hampstead Parish Church, TUESDAY, March 26, 8 p.m., chiefly from his own compositions. Also Mendelssohn's No. 6 Sonata, Schumann's Canone, &c. Offertory for expenses.

MR. WALTER PARRATT (Organist of St. George's Chapel, Windsor) will give an ORGAN RECITAL at Westminster Chapel, James Street, Buckingham Gate (near Victoria Station), on THURSDAY, March 7, 1889. Commence at 8. No tickets. A collection.

POPULAR DEMONSTRATIVE LECTURE on "Some Aspects of Music." Vocal, Instrumental, and Scientific Illustrations. Ten Aspects interestingly treated. For terms and vacant dates enquire of Mr. Chas. Webb (Member Tonic Sol-fa College), East Street, Colchester.

MR. H. C. TONKING announces that he will give several ORGAN RECITALS on his return to England during May, June, and July. All applications for further Engagements must be addressed, care of Messrs. Weekes and Co., 14, Hanover Street, Regent Street, London, W.

MUSIC SCHOOL.—CHURCH OF ENGLAND
HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mlle. Gabrielle Vaillant to send in their names to Miss Macrone. Competitions in May for three Free Scholarships as usual.
E. J. HOLLAND, Chairman.

PROFESSIONAL NOTICES.

- MADAME ANNIE ALBU** (Soprano).
Concerts and Oratorio, address, 10, Albert Terrace, Blackpool.
- MISS JULIE ALBU** (Soprano)
(Pupil of the late Madame Jenny Lind-Goldschmidt).
For Oratorios, Concerts, At Homes, 4, Elgin Avenue, Westbourne Plk.
- MADAME BARTER** (Soprano)
(Pupil of W. H. Cummings, Esq.).
For Oratorios, Concerts, At Homes, &c. For terms and vacant dates, address, Westbury Road, Wood Green, N.; or, Mr. W. B. Healey, 10a, Warwick Street, W.
- MISS CONWAY** (Soprano).
For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.
- MISS MARJORIE EATON** (Soprano).
Concerts, Oratorio, &c., 237, Katherine Street, Ashton-under-Lyne.
- MISS ELEANOR FALKNER** (Soprano)
(Of St. James's Hall and Crystal Palace Concerts).
2, Grafton St., Gower St., London, and Snow Hill, Wolverhampton.
- MISS FUSSELLE** (Soprano)
(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.
- MISS EDITH GOLDSMITH** (Soprano).
For Concerts, At Homes, Organ Recitals. For terms and press notices, 188, Camden Road, N.W.
- MADAME PROBERT-GOODWIN** (Soprano),
Oratorio, Cantata, or Ballad Concerts. Arundel House, Woodfield Rd., Redland, Bristol; or, 44, Tressilian Rd., St. John's, London, S.E.
- MADAME LAURA HAWORTH** (Soprano).
For Oratorio, Operatic, or Ballad Concerts, 22, Laurel Road, Fairfield, Liverpool.
- MISS BESSIE HOLT** (Soprano).
For Oratorios, Concerts, and Cantatas, address, 2, Brighton Terrace, Cornbrook Park, Old Trafford, Manchester.
- MADAME MINNIE JONES** (Soprano),
(R.A.M., Honour Certificate).
Address, St. Asaph; or, 238, Brixton Road, S.W.
- MISS M. LISTER-NEWMAN**, R.A.M. (Soprano).
(Silver Medalist, 1886; Certificate of Merit, 1887.)
For Oratorios, Concerts, At Homes, and Private Lessons, address, 229, Marylebone Road, W.
- MISS ELLIOT RICHARDS** (Soprano).
For Oratorios, Concerts, &c., address, 9, Oakley Street, Northampton; or, W. Sexton, Esq., 447, Strand, W.C.
- MISS FANNIE SELLERS** (Soprano).
For Oratorio, Classical and Ballad Concerts, Crag Cottage, Knaresborough.
- MISS EDITH STEVENS** (Soprano)
(Pupil of Mr. Fred. Walker).
Is open to engagements for Oratorio, Classical and Ballad Concerts, Organ Recitals, &c. Address, Beverley House, Barnes, Surrey.
- MISS LILY MARSHALL-WARD** (Soprano),
MISS JESSIE MARSHALL-WARD (Contralto),
80, Addison Street, Nottingham.
- MADAME CLARA WEST** (Soprano),
MISS LOTTIE WEST (Contralto),
Beethoven Villa, King Edward Road, Hackney.
- MISS MINNIE WILLIAMSON** (Soprano).
Large repertoire of works. References to Albert Visetti, Esq., and Dr. Langdon Colborne. Address, 394, Regent Street, W.; or, St. Owen Street, Hereford.
- MISS BERTHA BALL**, Medalist, R.A.M. (Contralto).
For Oratorios, Concerts, &c., 55, Breakspear Road, St. John's, S.E.
- MISS DORA BARNARD** (Contralto)
(Medalist, R.A.M.).
For Oratorios, Operatic and Ballad Concerts, &c., 6, Lordship Park, Stoke Newington. Press notices sent on application.
- MISS LOUISA BOWMONT** (Contralto)
(Principal of St. Peter's, Manchester).
For Oratorio, Operatic or Ballad Concerts, &c., address, 51, Mercer Street, Hulme, Manchester; or, W. Sexton, Esq., 447, Strand, London.
- MDLLE. JOSÉ D'ARCONVILLE** (Contralto),
4, Clyde Road, Didsbury, Manchester.
- MISS DEWS** (Contralto),
4, St. Thomas Road, Finsbury Park, N.
- MISS EMILY FOXCROFT** (Contralto),
Gold Medalist, L.A.M., 1888; First-class Society of Arts, &c. Oratorios, Ballad Concerts, &c., for terms and vacant dates, 3, Holford St., W.C.
- MISS ADA L. MORGAN** (Contralto).
For Concerts, At Homes, &c., address, 39, Arthur Road, Holloway, N.
- MISS PATTIE MICHIE** (Contralto)
(Licentiate Royal Academy).
Concerts, Oratorios, &c., 10, Springfield Road, St. John's Wood, N.W.
- MISS COYTE TURNER** (Contralto).
For Concerts, Oratorios, &c. Address, 99, Wilberforce Road, Finsbury Park, London, N.
- MISS MARY WILLIS** (Contralto or Mezzo-Soprano)
(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music).
For Oratorios, Concerts, &c., address, 0, Rochester Terrace, Camden Road, N.W.
- MISS ALICE WOLSTENHOLME** (Contralto).
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.
- MR. CHARLES BLAGBRO'** (Principal Tenor),
Parish Church, Leeds.
- MR. GEORGE BUTTERWORTH** (Tenor).
For Concerts, Oratorios, &c., address, Bank Street, Darwen.
- MR. ALFRED CONSTABLE**
(Choirmaster and Principal Tenor, Bromley Parish Church).
For Concerts, &c., 18, St. German's Road, Forest Hill, S.E.
- MR. EVAN EVANS** (Tenor).
For Oratorios, Ballad and Smoking Concerts, Dinners, &c., address, Norman Hurst, Prince's Road, Teddington; or, H. Tuddenham, 304, Regent Street, W.
- MR. LLOYD JAMES** (Tenor).
For Concerts and Oratorios, address, Smethwick, Birmingham. References kindly permitted to A. J. Caldicott, Esq., Atherstone Terrace, Gloucester Road.
- MR. J. MELLOR** (Tenor),
Eccleshill, Bradford Yorkshire.
- MR. J. SHAKESPEARE ROBINSON**
(Principal Tenor, York Minster).
"A climax was reached with the tenor solo 'My hope is in the everlasting.' Here Mr. Robinson used his excellent voice in a manner possible only with a true artist, and in response to a most enthusiastic encore repeated a portion of the song."—*Abingdon Herald*.
- MR. HARRY STUBBS**, R.C.M. (Tenor),
St. George's Chapel, Windsor.
Address, 18, The Cloisters.
- MR. DEAN TROTTER** (Tenor)
(Exeter Cathedral).
For Oratorios, Concerts, &c., 11, Polsloe Park, Exeter.
- MR. HENRY BAILEY** (Baritone).
Address, 15, Pasley Road, Manor Place, Walworth, S.E.
- MR. HAMILTON BENNARD** (Baritone).
For Oratorios, Ballad Concerts, &c., Chilton House, Alkham Road, N.
- MR. W. J. INESON** (Baritone).
For Oratorios, Concerts, &c.; Quartet also provided. Address, The Cathedral, Hereford.
- MR. EDWARD MILLS** (Baritone)
(E. M. Chesham).
For Oratorios, Ballads, &c., 17, Morval Road, Brixton, S.W.
- MR. ARTHUR M. SHORE**, R.C.M. (Baritone)
(Pupil of Signor Alberto Visetti and Franco Novara).
For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 13, Hammersmith Road, Kensington, W.
- MR. MUSGROVE TUFNAIL** (Baritone)
(Gold Medalist and Certificate R.A.M.).
For Oratorios, Cantatas, Ballads, Banquets, or Operatic Work. The Poplars, Dartford.
- MR. LUCAS WILLIAMS** (Baritone).
Oratorios, Ballad Concerts, &c., address, 9, Upper Woburn Place, W.C.
- MR. J. BROWNING**
(Principal Bass, Leeds Parish Church).
For Oratorios, Concerts, &c., address, Parish Church, Leeds.
- MR. HOWARD LEES** (Bass).
For Oratorios, Concerts, &c., address, Delph, Manchester.
- MR. CHARLES ORTNER** (Bass).
For Oratorios, Concerts, &c. Address, 20, Gt. Marlborough Street, W.
- MR. & MRS. WALLIS A. WALLIS**
(Bass and Mezzo-Soprano).
For Oratorios or Concert Party with Lady Violinist. Diploma, Leipzig Conservatoire. For Press notices and terms, address, Mr. Wallis, Choirmaster, St. Paul's Church, or Willow Lodge, Leeds.
- MR. WALTER WELLS** (Bass).
For Oratorios, Concerts, &c., 45, Dalmeny Road, Tufnel Park, N.

MR. H. A. LUDLAM (Violoncello).

For Concerts, Drawing-Room Matinees and Soirées, &c.; also Chamber Music Instrumental Party, Newport House, West Bromwich, near Birmingham.

MISS NORLEDGE (Solo Violinist)

(Holder of a diploma of the First Order of Merit from the Royal Conservatorium of Music, Leipzig, and a member of Professor Herman's first Ladies' Quartet, Leipzig).
For Terms, Vacant Dates, and Press notices, apply 19, South Parade, Newark.

MISS VINNIE BEAUMONT (Soprano), engaged: February 2, Armley; 5, Dumfries, "Bonnie Killbride"; 8, Lincoln; 14, Market Rasen, "Acis and Galatea"; 19, Crowle; 20, Scunthorpe, "Holy City"; 21, Barton, "Messiah"; 25, Basingham, March 1, Lincoln; 22, Alexandria, "Samson"; 26, Dunfermline, "Samson"; 28, Coatbridge, "Seasons"; 29, Ayr, "Lady of the Lake." April 2, Crewe, "St. Paul." Address, Point House, Briggs, Lincolnshire, and Novello, Ewer and Co., 1, Berners Street, W.

MISS NORAH D'ARCY (Soprano), for Afternoon Concerts and At Homes, Lessons in Singing and Pianoforte Playing. Address, care of Mr. Tuddenham, 304, Regent Street, W.

MADAME FLORENCE FULTON (Soprano), Concerts, Oratorios, &c. "Golden Legend," "Callirhoe," "Psyche," "Stabat Mater" (Rossini and Dvorak), "Melusina," "Sleeping Beauty," "Loreley," "Redemption," "Spectre's Bride," &c. Dacre Hill, Rock Ferry, Cheshire.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., will be addressed to 4, St. Thomas Road, Finsbury Park, N.

MISS MAUD LESLIE (Soprano) desires that all communications respecting Concert Engagements, &c., be addressed to her residence, 47, Crysta Palace Road, Dulwich, S.E.

MISS EDITH LUKE (Soprano), engaged: February 25, "Athalie"; 27, Holborn; 28, Stoke Newington, March 1, Dulwich; 9, Earl's Court; 12, Grosvenor; 13, Royal Albert Hall; 18, Lambeth; 19, Westminster, "Messiah"; 27, Brixton; 28, City Temple. Associate Gold Medal, L.A.M., 8, Melbourne Square, Brixton, S.W.

MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MISS KATHERINE JAMES (Mezzo-Soprano), Medalist and Certificated R.A.M. *Repertoire* includes "Judas," "Saul," "Stabat Mater," "Hymn of Praise," "Crusaders," "Athalie," "Rose Maiden," "Eli," "Holy City," "The Year," &c. Address, 19, Horsford Road, Brixton Hill, London, S.W.

MISS ALICE KEAN (Contralto) begs to intimate her REMOVAL to 75, Great Portland Street, Cavendish Square, W., where she requests all future communications respecting Engagements, &c., to be addressed.

MISS KATE LUKE (Contralto), Engaged: March 1, Dulwich; March 6, Westminster; March 9, Earl's Court; March 15, Royal Albert Hall; March 27, Gresham Hall, 8, Melbourne Square, Brixton.

MR. EDWIN BRYANT (Tenor) is open to Engagements for Stainer's "Crucifixion," Gault's Passion Music, &c. Address, Wellington Villa, Neasden, N.W.

MR. S. BOYCE CREAK (Tenor, Bristol Cathedral) begs to state he is open to accept Concert and Oratorio engagements. Dates already booked: Jan. 1 (two engagements at Clifton); Jan. 2, 9, 11, 16, 17, 25, 26, 28, 31. Feb. 4, 8, 10, 11, 13, 15, 22, 23, 25, 28. March 2, 5, 11, 13, 25, 27, 29. April 8, 10, 15, 19. May 8, 13, 21. Other dates pending. For terms, &c., address, The Cathedral, N.B.—The Bristol Male Voice Quartet, for Dinners, Soirées, public or private, address as above.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD, Engaged: March 7, Cambridge University Musical Society (Mozart's "Requiem Mass" &c.); 13, Bury ("St. Paul"); 14, Cambridge (Miscellaneous); 19, Elland ("Lay of the Bell"); 22, Warrington ("St. Paul"); Good Friday, Huddersfield Festival Choral Society ("Messiah"); Finedon ("Samson"); Malton (Ballads); High Wycombe and Maidenhead ("Ancient Mariner"). At liberty during Summer for Scenic Engagements. For terms, &c., address, Principal Tenor, Trinity College, Cambridge.

MR. EDWARD HALL (Primo Tenore) is at liberty for Sunday duty; also for Concerts, At Homes, Operettas, Masonic and other Banquets, &c. Well up in Oratorios, Masses, &c. Address, for terms, vacant dates, lessons, &c., Lynton House, 34, Tollington Place, N.

MR. ALFRED KENNINGHAM (Tenor, of St. Paul's Cathedral) has a few vacant dates for Oratorio and Concert Engagements during March. Opinions of the press sent on application. Engagements already booked for Bach's "St. Matthew" and "St. John" Passion Music, Dr. Stainer's "Crucifixion," Schütz's Passion Music, "Messiah," "Samson," "Acis and Galatea," "Hymn of Praise," &c., &c.

Mr. Alfred Kenningham also provides Solo Choir Boys for Church Festivals, Banquets, &c. Address, Grovedale, Parson's Green, S.W.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

MR. FREDERIC W. DALBY (Bass, Lincoln Cathedral), Engaged: February 6, Skegness; 7, Wainfleet ("Rose Maiden"); 14, Market Rasen ("Acis and Galatea"); Lincoln, 18, 20 (Ballads); 23, Sheffield ("Creation"); Lincoln, March 8, 2 (Miscellaneous); April 25, Sleaford ("St. Paul"). Address, Cathedral, Lincoln.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

HARP LESSONS.—MISS DIXON, ex-Scholar of the Royal College of Music, and Pupil of Mr. John Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and accepts engagements for Concerts and At Homes. Special arrangements made for Schools. Address, 82, Talbot Road, Bayswater, W.

MR. J. COCKERILL, Harpist, of the Orchestra of Mr. Stockley, and the Birmingham Festival Choral Society, accepts Engagements for Solos, or Oratorios, Cantatas, &c. Address, 147, Brighton Road, Spark Brook, Birmingham.

MISS CLARA TITERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, W.

MISS EMILIE SCOTT (Associate Pianist, Trinity College, London), Pianoforte and Harmonium Soloist and accompanist. Concerts, At Homes, Lessons, &c., and could tour from August 1. 74, Canning Street, Liverpool.

MR. FREDERIC W. GRIFFITHS, A.R.A.M., Pupil of M. Paul Taffanel, First Flute of the Grand Opera and Conservatoire, Paris, and the late M. Oluf Svendsen, is prepared to receive PUPILS for the FLUTE and to accept Engagements. 163, Gloucester Road, N.W.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS:—MUS. DOC., OXON.; MUS. D., DUBLIN; MUS. BAC., Oxford, Cambridge, Dublin, and London; Cambridge Preliminary Mus. B. (including the 1st in the 1st Class two years); Oxford 1st Mus. Bac.; L.R.A.M. (London); Local R.A.M. "With Honours"; N.S.P.M., F.G.O., F.C.O., A.C.O., Toronto (one Doc. and 21 in 1st, 2nd, and Final Bacs.). More than THREE HUNDRED Certificates, Degrees, &c., have been gained by DR. ALLISON'S Pupils at Musical Examinations, and they won all the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester. Harmony, Counterpoint, Orchestration, and Revision of Compositions, by Post, to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. CAMBRIDGE HOUSE, 68, Nelson Street, Manchester.

MR. FRANK AUSTIN, L.Mus., has REMOVED to 72, Park Terrace, Walham Green, where all letters should be addressed. Coaching for Examinations, also for Oratorio and Concert work. Pupils (professional and amateur) received for Harmony, Pianoforte, and Singing; special attention given to defects in voice-production.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by post. Personal Lessons in Theory or Pianoforte given at own or pupil's residence, or at 84, New Bend Street, W. Schools attended. Organ Lessons, Willersley House, Wellington Road, Old Charlton.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

MR. WM. BLAKELEY, Mus. Bac., Trin. Coll., Tor.—Candidates successfully prepared by Post for MUSICAL EXAMINATIONS. Latest successes: Mus. Bac., Toronto, 1887; First and Second Exams., 1888 Final Exams.; all First Class, &c. 23, Gillespie Crescent, Edinburgh.

MR. EDWARD BROMELL (Professor, London Academy of Music) gives LESSONS in HARMONY, COUNTERPOINT, &c., personally and by correspondence. Classes' Compositions revised. 16, Meynell Road, South Hackney, E

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

MR. B. A. COGSWELL, F.C.O., teaches HARMONY, COUNTERPOINT, &c., by post, and prepares candidates. Meopham, Gravesend, Kent.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. FRANK FREWER (Organist, St. James's, Garlickhithe, City) teaches the ORGAN, PIANOFORTE, HARMONIUM, &c. 6, Wilmot Place, Rochester Road, Camden Road, N.W.

ARTHUR T. FROGGATT, Mus. Bac., T.C.D., gives LESSONS in HARMONY and COUNTERPOINT by Correspondence. Castle Street, Sligo.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (qualified by examination for Mus. Doc., Oxon.), teaches HARMONY, COUNTERPOINT, and FUGUE by Correspondence. Successes: Final Mus. Bac., Oxon., and F.C.O. paperwork. 7, Scotland Street, Edinburgh.

MR. HERBERT T. LEWIS, Mus. Bac., Oxon., gives POSTAL LESSONS in HARMONY, COUNTERPOINT, &c. MSS. revised. Address, Byars Road, Glasgow.

DR. F. J. KARN, Mus. Bac., Cantab., Mus. Doc., Trinity College, Toronto: L.Mus., T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares for Musical Examinations. Latest successes: L.R.A.M., 1889; L.Mus., T.C.L. (including Candidate with highest number of marks) and A.Mus., T.C.L., 1888 and 1889; F.C.O. and A.C.O., 1888 and 1889; F.Gld.O., 1888; Mus. Bac., Toronto, 1887, First, Second, and Final Examinations, with First on List in Final; and 1888, several First Class; A.R.C.M.; Senior Local R.A.M. and T.C.L. in Honours, and Society of Arts, Honours. Terms very moderate. Address, 70, Park Road, Haverstock Hill, N.W.

DR. M. J. MONK (Oxon.), F.C.O., teaches HARMONY, COUNTERPOINT, CANON, FUGUE, INSTRUMENTATION, &c., by Post, and prepares Candidates for University and other Musical Examinations. 20, Marlborough Road, Banbury.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by Post. Many successes at College of Organists, Mus. Bac., Toronto, and Local R.A.M. Examinations, &c. Terms moderate. 6, East Chapel Street, Mayfair, W.; or, Haldon, Rossiter Road, Balham, S.W.

DR. TAYLOR, F.C.O., F.Gld.O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Forty-two Degrees, Diplomas, and other Honours, including Mus. Bac., F.C.O., A.C.O., F.Gld.O., and L.Mus., have been gained by Dr. TAYLOR's Pupils during the past Three Years. Address, Wolverhampton Road, Stafford.

MR. A. W. TOMLYN, L.Mus., T.C.L., Organist, Parish Church, Girvan, teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence, on most reasonable terms. References to past successful pupils (first-class honours) in various examinations.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Latest successes: Mus. Bac., Final, Cantab., 1886; A.C.O., L.R.A.M., and Mus. Bac., Toronto, 1887 and 1888, First, Second, and Final, all in First Class, &c.—Ashburn, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Latest successes—L.R.A.M. and A.C.O., January, 1889. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

HARMONY and COUNTERPOINT LESSONS by post; successful systematic tuition. Examination preparation. First-class references. Terms, 10s. for to weekly lessons; single lessons by arrangement. Address, Canto, Cobden Club, Blackburn.

PIANOFORTE and HARMONY LESSONS by a LADY (L.Mus. T.C.L.); also a small Class for the practice of Chamber Music. Licentiate, Novello, Ewer and Co., 1, Berners St., W.

THE ORGANIST of Christ Church, New Oxford Street, gives ORGAN or PIANO LESSONS. E. J. Hickox, 84, Abingdon Road, Kensington.

MR. FRANK B. WOOD, F.C.O., L.Mus. Systematic TUITION by Correspondence. Preparation for Examinations. York Street, Wakefield.

VOICE PRODUCTION and EXTENSION on scientific principles. Address, GILBERT WEBB, 37, Paultons Square, S.W.

MR. CHARLES FRY recites THE DREAM OF JUBAL (Mackenzie), ATHALIE, ANTIGONE, ŒDIPUS (Mendelssohn), PRECIOUSA (Weber), THE DESERT (David), Belmont, Blenheim Gardens, Willesden Park, N.W.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N., or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

NOTICE OF REMOVAL. DR. F. J. KARN begs to announce his REMOVAL to 70, Park Road, Haverstock Hill, N.W., where he requests that all communications may be addressed.

MR. JOHN JEFFERYS has REMOVED to 67, Brooke Road, Stoke Newington, N.

BOYS, with good Voices and some knowledge of music, WANTED for the Choir of St. Ethelburga, Bishopsgate. Salary, £5. Tenor and Bass (voluntary) required. Apply, by letter, to the Organist.

BOYS REQUIRED, for Mr. STEDMAN'S CHOIR OF BOYS. Must have good Voices and some knowledge of Music. Liberal salary. Personal application Monday mornings, at 11 o'clock, to Mr. Stedman, 12, Berners Street, W.

WANTED, SOLO TREBLE (Boy), for Christ Church, Clapham. Stipend, £20. Apply, Geo. Way, 8, Church Terrace, Union Grove, S.W.

WANTED, Ladies and Gentlemen (all Voices) for the VOLUNTARY CHOIR of St. Bartholomew's, Gray's Inn Rd., W.C. Anglican Services. Anthem every month. Address, Organist.

ALTO and TENOR WANTED, Holy Trinity Church, West Hill, Wandsworth. Salary, £10 each. Apply to the Organist, Mr. J. E. Andrews, Melrose, Melrose Road, Southfields, Wandsworth.

PARISH CHURCH of ST. JOHN at Hackney. WANTED, ALTO, TENOR, and BASS Voices, at Salaries ranging from £12 to £20 per annum. Apply, by letter, to Arthur Trickett, Choirmaster, 18, College Avenue, N.E.

TWO ALTOS, a TENOR, and a BASS (not Baritone) REQUIRED, for St. Peter's Church, Belsize Park, N.W. Salary, £20; duties, two Services on Sundays, and one Service on Christmas Day and Good Friday, and a weekly rehearsal on Wednesday evenings, at 8.30. Apply, by letter, to the Choirmaster, Mr. W. S. Hoyte, 68, Boundary Road, N.W.

TWO ALTOS (£15 each) and a DEEP BASS (£10) WANTED, for Church in N.W. district. Usual Sunday services and weekly practice. Must be good Readers and accustomed to full Cathedral service. Apply, Mus. Doc., Messrs. C. Taylor and Co., 154, Fleet Street, E.C.

TENOR WANTED, at St. Thomas's, Westbourne Grove, W. Good Reader. Salary, £12. Also Volunteers (Sopranos and Contraltos). Apply to Walter Wesché, Esq., 53, Talbot Road, W.

TENOR WANTED, Christ Church, Lee Park, S.E. Salary, £10. Apply, J. T. Field, Montana, Blackheath, S.E.

TENOR WANTED, for Congregational Church, Aberdeen Road, Croydon. Stipend, £12. Apply, Rev. J. Alden Davies, Ferndale, St. Peter's Road, Croydon.

LINCOLN MINISTER.—There is a VACANCY for a TENOR LAY CLERK. Candidates must be communicants, with a practical acquaintance with Cathedral music, and under 30 years of age. Salary, £80. Applications and testimonials to be sent to the Precentor, Precentory, Lincoln.

TENOR WANTED, Hampstead. Morning Service, with Rehearsal previous only. Stipend, about £13 per annum. Address, Organist, 47, Woodsome Road, Highgate.

TENOR WANTED, for West-End Church. Salary, £15 to £20, according to ability. Apply, by letter only, to Choirmaster, 23, Glenthorne Road, Hammersmith, W.

CHOIR WORK.—TENOR WANTED. Solo Services, Anthems. Stipend, to guineas, Sunday duty and Morning and Evening. Address, Rev. W. G. Martin, Asylum Road, Peckham.

A FINE SOPRANO wishes position in good Quartet Church Choir. Address, N., 36, Gower Street, W.C.

WANTED, in March, an efficient ORGANIST for the Free Church, High Wycombe, who must also be able to train a Choir. N.B.—A good opportunity seems to be presenting itself for obtaining Pupils for Piano, Organ, or Violin. Apply, stating salary, &c., to T. Wheeler, Esq., High Wycombe.

ORGANIST and CHOIRMASTER.—WANTED. An ORGANIST and CHOIRMASTER for Christ Church, Cork. Salary, £50. Applications, with copies of testimonials, to be forwarded to Mr. T. Morgan, 35, Grand Parade, Cork.

ST. PAUL'S, Bermondsey.—ORGANIST and efficient CHOIRMASTER WANTED. Vacancy through illness. Good Organ and Choir. £20. Address, without testimonials, Churchwarden, 83, New Kent Road.

ALTON, Hants.—ORGANIST WANTED, for the Parish Church, 40 stops, 3 manuals. Pneumatic action. A man of experience, with Cathedral training, preferred. Population about 5,000, and a good neighbourhood. Salary, £50. Address, the Vicar.

ORGANIST and CHOIRMASTER WANTED, for the Parish Church of St. Neot's. Beautiful church. Fine organ. Choral services. Stipend, £50. Apply to Churchill Sibley, 22, Maude Grove, Brompton, S.W.

ORGANISTSHIP WANTED. Salary not so much as practice on good Organ. Excellent testimonials. In training for Mus. Bac. Near Bow preferred. L. M., 95, Fairfoot Road, Bow.

ORGANIST seeks an APPOINTMENT. Used to full Choral Services. Excellent testimonials. Moderate salary. London or suburban Church preferred. M. S. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHOIRMASTER.—A well-known Baritone Soloist can accept engagements as above. Long experience. Successful trainer. Stipend moderate, or would undertake leading Baritone. City or S.E. district preferred. Argus, 120, Crofton Road, Camberwell, S.E.

ORGANIST or ASSISTANT.—Young Man of experience desires ENGAGEMENT in Brixton or Clapham district. Small salary required. Organist, 67, Mervan Road, Brixton.

DEPUTY ORGANIST.—Gentleman would take Services. Good player. No remuneration, but access to organ for practice. W. N., 24, Barnsbury Grove, N.

ORGANIST and CHOIRMASTER (Cathedral training) requires APPOINTMENT in a town where there is a good opening for a Music and Singing Master. Excellent testimonials. Communicant. Address, X. Y. Z., care of Mrs. Grant, 52, Rose Street, Garnet Hill, Glasgow, N.B.

ORGANIST.—Premium offered by Clergyman's Son (21) for introduction to FIRST APPOINTMENT or good ASSISTANTSHIP. Formerly articled to Organist of Salisbury Cathedral. Now with Organist of Christ Church, Doncaster. Organist, 4, Christ Church Road, Doncaster.

ORGANIST and CHOIRMASTER (disengaged) desires ENGAGEMENT in or near London, W. or S.W. Anglican service. Moderate salary. Would deputise. E., 51, Cumberland Street, Piccadilly, S.W.

MR. HENRY OSBORNE STEVENS has RESIGNED the APPOINTMENT of Organist and Choirmaster of St. Jude's Church, Upper Chelsea, held by him since Michaelmas, 1888.

TO LADY VOCALISTS.—A well-known Professor of Singing, having just placed a RESIDENT PUPIL most successfully, can now receive another. Thorough instruction in Vocal Production and Concert or Operatic Singing; every home comfort, with unusual opportunities for experience; introduction to first-rate musical society, and engagements when qualified. Terms very moderate to a promising voice and earnest student. Full test investigation and particulars offered and required. Address, in first instance, Conductor, care of Street and Co., 30, Cornhill, E.C.

RESIDENT PUPIL.—MR. ERNEST LAKE, Org. and Mus. Dir. All Saint's, Kensington, and St. Colum's, Notting Hill, &c., will shortly have a VACANCY for a YOUNG LADY PUPIL to study with another. Use of large Organs and Grand Pianoforte; systematic Instrumental or Vocal training for the profession, with exceptional advantages when qualified. Home comforts and moderate terms. Address, 57, Burlington Road, Bayswater, W.

MR. J. E. ADKINS, F.C.O., Organist and Choirmaster Esher Parish Church (late of Ely Cathedral and of the Royal College of Music, London) has a VACANCY for a RESIDENT ARTICLED PUPIL. Comfortable home. Exceptional advantages. Moderate premium. Address, Etheldreda Villas, Wolsley Road, Esher, Surrey. Instructions in Harmony, &c., by post.

MR. F. KILVINGTON HATTERSLEY, Mus. Bac., Cantab., and Associate of the Royal Academy of Music, having just returned from Germany, is open to accept an APPOINTMENT as PROFESSOR of HARMONY and PIANOFORTE in a School of Music or other School, and to prepare pupils for all examinations. An experience of three years' teaching in the Royal Academy has given Mr. Hattersley considerable insight into the particular requirements of our musical institutions in this respect. Mr. Hattersley is also open to accept a post as Organist and Choirmaster. Testimonials from the late Sir G. A. Macfarren, and references permitted to Sir A. Sullivan, Dr. Mackenzie, and others. Address, 20, Hatherley Grove, Bayswater, W.

CORRESPONDENCE, COLLEGE OF MUSIC, Bisleigh, Woking, Surrey.—The Staff undertake to PREPARE STUDENTS, while residing at their own homes, for University and other Exams. Harmony, Counterpoint, Fugue Form, Instrumentation, Arts and Science. Terms and papers of the Registrar.

A YOUNG LADY PIANIST, good performer and Accompanist at sight, fully able to play or accompany in public, desires CONCERT ENGAGEMENTS, or to give LESSONS in Schools and Families on moderate terms. Address, J. R., 173, Leathwaite Road, Clapham Common.

PIANOFORTE TUNER WANTED. Must have first-class abilities and references. Also Wanted, a first-class Pianoforte Repairer. Enclose photographs, and state salary expected, to Duck, Son and Pinker, Bath.

TUNER WANTED, for London. Address, I. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TWO experienced PIANOFORTE TUNERS (eminent London firm) require ENGAGEMENT abroad (South Africa preferred). Apply, by letter, X. Y. Z., 7, Barnsbury Terrace Turnham Green.

WANTED, a SITUATION in the South-West as TUNER and TONER. Ten Years' experience. Wages required, 35s. Apply, R. P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FIRST-CLASS Out-door TUNER and REPAIRER seeks ENGAGEMENT. Town or country; town preferred. Nearly five years with Messrs. Brinsmead. Aged 22. Total abstainer. Churchman. Bass (G.S.M.). Thorough factory experience. V. M., Chaucer House, Lupton Street, N.W.

ASSISTANT WANTED.—An energetic YOUTH, with good address, for Pianoforte and Music Business in the country. Must be well up in the Catalogues, good reader, and able to take charge and attend to books. An opportunity would be afforded for learning Tuning and Repairing. State experience, age, and salary (outdoor), to A. W., Novello, Ewer and Co., 1, Berners Street, W.

WANTED, in a MUSIC WAREHOUSE, a Gentlemanly ASSISTANT who can tune well. Age, salary, photo, and references required. Charles Auty, 10, Westgate, Dewsbury.

WANTED, YOUNG LADY ASSISTANT, for the MUSIC COUNTER. Apply, stating experience, salary wanted, and giving references, to A. Richardson, 43, Bridge Street Row, Chester.

WANTED, LADY ASSISTANT, for Music and Piano Warehouse. Good address and first-class references as to experience and character necessary. Send particulars of age, salary required, &c., to Provincial, Novello, Ewer and Co., 1, Berners St., W.

PIANOFORTE SALESMAN and thoroughly efficient TUNER required, to take charge of Stock in a large Showroom in Midlands. Apply, with first-class references, and stating salary, to O. P. W., Novello, Ewer and Co., 1, Berners Street, London.

TO MUSIC WAREHOUSES.—Advertiser, capable of acting as SALESMAN, TUNER, and show off Pianos, Organs, and Sheet Music, is desirous of a post. Town or country. Salary, to commence, 30s. weekly. Musicus, care of Watson, 19, Milner Street, Chelsea.

MUSIC TRADE (London).—YOUTH (16½) wants SITUATION. Can play American organ, clarinet, &c.; book-keeping and shorthand; can translate from old notation to tonic sol-fa and vice versa; well educated; first class references; would be useful in any capacity in office, show-room, or counter. Music, M. & Co., 77, Haverstock Hill, N.W.

EXPERIENCED MAN wishes SITUATION in a MUSIC WAREHOUSE, or as MANAGER. Well acquainted with the Trade, also Bookkeeping, Correspondence, &c. Address, F. B., Novello, Ewer and Co., 80 & 81, Queen Street, E.C.

ORGAN PRACTICE, tubular pneumatic; three manuals; independent pedals; terms and specification on application. Blennerhasset's Studio, 12, Vernon Street, King's Cross.

ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c., blown by engine. Willis, 29, Minorities. ORGAN and PIANO Lessons by Mrs. ELIZABETH STIRLING.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depot, 54, London Road, Forest Hill, S.E.

ORGAN LESSONS and PRACTICE on fine three-manual Organ. S.E. district. Course of twelve weeks, £2 2s.; with Harmony, £3 3s.; wind, 4d. an hour. Brownlow Baker, 3, Langdon Road, N., and 48, Trinity Square, S.E.

ORGAN PRACTICE.—Three manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

ORGAN PRACTICE and LESSONS.—Three manuals and pedals. Blown by engine. 1s. per hour; 2s. one guinea. Entwistle's Organ Studio, 2, Charles St., Camberwell New Rd.

FOR SALE.—TWO-MANUAL ORGAN, built for present owner, the metal pipes supplied by an eminent French builder, of Paris; burnished tin front, decorated towers, ebony-cased, pedals radiating. Gr. Organ: open diapason, dulciana, lieblichgedackt, stopt diapason, principal, fifteenth, and prepared for two more 8-ft. stops. Concave Swell; quintaten 16-ft. tone, violon, keraulophon, prestant, waldflöte, harmonia piccolo, mixture, cornopean, hautbois and bassoon, vox humana. Pedal Organ: 16-ft. tone bourdon and principal 8-ft. Couplers: Swell to Great sup. oct., Swell to Great, Sw. 10 to Pedal, Great to Pedal; 3 composition pedals to Swell Organ, 3 ditto to Great Organ. For further particulars, apply to Mr. G. Kider, 36, Earl's Court Gardens, South Kensington, S.W.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Managers of Operas, Operettas, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a **REGISTRY OF ORGANISTS, CHOIRMEN, and CHORISTERS**, seeking **APPOINTMENTS**, which is open to their inspection, and they are invited either to call or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good **SOLO CHOIR-BOYS** for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide **CHOIRS** and **ORCHESTRAS** for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

THE LONDON MUSICAL AGENCY

Established as a medium of communication between Concert Givers and Artists, and to facilitate business between them, in London, the Provinces, and America.

CONDUCTED BY

MR. H. TUDDENHAM, Principal of the English College of Music. Established 1879.

304, REGENT STREET, OXFORD CIRCUS, W.

MR. TUDDENHAM is prepared to provide Artists for Oratorios, Cantatas, Symphonies, Mixed Concerts, Ballads, Part Songs, Glee, Morning and Evening Concerts, Garden Parties, At Homes, Dinners, Tours arranged, &c. Mr. Tuddenham being personally acquainted with most of the leading **VOCALISTS** and **ORCHESTRAL PLAYERS**, will guarantee perfect satisfaction to all projectors of Concerts favouring him with their requirements.

MR. TUDDENHAM'S ORCHESTRAL BAND, 70 performers, may be engaged as a whole or separately, for Oratorios, Cantatas, Symphonies, Receptions, Banquets, Bazaars, Smoking Concerts, &c.

MR. TUDDENHAM'S select CONCERT PARTY, consisting of six Artists—including Ballads, Songs, Duets, Quartets, Recitations, Violin or Flute Solos—may be engaged to perform the entire programme, either in London or the Provinces. Terms on application.

MR. TUDDENHAM'S SOLO CHOIR BOYS may be engaged for Church Festivals, Choral Weddings, Banquets, Concerts, &c. Good Chorus Singers for assisting Choirs. Clergymen and Organists are invited to write for requirements; perfect satisfaction guaranteed. Letters, telegrams, &c., to Mr. H. Tuddenham.

304, REGENT STREET, OXFORD CIRCUS, W.

CHORAL SCHOLARSHIPS and CHORISTERSHIPS—**KING'S COLLEGE**, Cambridge.—Two **CHORAL SCHOLARSHIPS** will be offered for competition on March 19, one of £90 for three years, the other of £60 for two or three years. Candidates must be under 25 years of age, and must have a good Alto, Tenor, or Bass voice, considerable proficiency in reading music, and some elementary knowledge of Classics and Mathematics.

The trial of voices to fill vacancies in the Choir School will be on March 20. Candidates should be between 9 and 12 years of age, and must have a good ear and good voice.

For particulars in each case, apply to the Dean. Names to be sent in by March 12.

C. T. JOHNSON,

CONCERT AGENT,

57, BERNERS STREET, W.

C. T. JOHNSON,

GENERAL MUSICAL AGENT,

57, BERNERS STREET, W.

C. T. JOHNSON,

57, BERNERS STREET, W.

Has a most comprehensive list of Musical Artists, including many of the most popular Vocalists and Instrumentalists.

C. T. JOHNSON,

57, BERNERS STREET, W.

SUPPLIES RELIABLE ARTISTS ONLY.

Musical Societies and Concert-givers should communicate with C. T. Johnson, stating their requirements.

MR. W. H. BURGON'S OPERA COMPANY.—

Recitals in Costume from "Trovatore," "Maritana," "Bohemian Girl," &c. Specially attractive Programme: 1st Part, Ballads, &c.; 2nd part, Garden Scene from "Faust" in costume, suitable for either Concert Room or Theatre. For terms, &c., address—

C. T. JOHNSON, 57, BERNERS STREET, W.

THE LONDON COLLEGE OF MUSIC,

54, GREAT MARLBOROUGH STREET, LONDON, W.

FOR EXAMINATIONS IN PRACTICAL AND THEORETICAL MUSIC.

PATRONS.

SIR GEORGE J. ELVEY, Mus. Doc., Oxon.
SIR ARTHUR SULLIVAN, Mus. Doc., Oxon. and Cantab.
SIR HERBERT S. OAKLEY, Mus. Doc., Oxon., Dublin, St. Andrew's, LL.D., Professor of Music, Edinburgh University.

HONORARY PRESIDENT.

WM. H. CUMMINGS, Esq., Professor, R.A.M.; Hon. Treasurer, Royal Society of Musicians.

The above College holds periodical Examinations in Pianoforte Playing, Singing, Theory, and all branches of Music, and grants Certificates to all successful Candidates, irrespective of age.

The next Examination will take place in April, when Silver and Bronze Medals will be awarded. Important reductions in fees.

Local Representatives required for Vacancies. Apply to Secretary.

DR. HOCH'S CONSERVATOIRE for all Branches

of MUSIC, in Frankfort-on-the-Maine. The Summer Term commences on March 18. Director, Professor **DR. BERNHARD SCHOLZ**. Tuition is given by Frau Dr. Clara Schumann, Miss Mary Schumann, Miss Eugénie Schumann, Miss Florence Rothschild, and by Messrs. James Kwast, Valentin Müller, Lazzaro Uzielli, James Meyer, Ernest Engesser, K. Beyer, A. Gillick, and K. Stasny in Pianoforte; by Mr. Henry Gelhaar in Organ; by Professor Hugo Hermann, Professor Naret-Koning, and Fritz Bassermann in Violin and Viola; by Professor Bernhard Cossmann in Violoncello; by W. Schrecht in Contrabass; by C. Preusse in Horn; by H. Weinhardt, Trumpet; by Dr. Gustav Gunz, Dr. Franz Krükl, and Mrs. Constantin Schubart and Henry Herborn in Singing; by Director Dr. Scholz and Messrs. F. Knorr and A. Egidi in Theory and Composition; by Dr. G. Veith in German Literature; by Mr. K. Hermann in Declamation and Mimics; by Mr. L. Uzielli in Italian Language. The fee for the Special Branch and necessary accessories is 360 marks; for the Finishing Classes of the Pianoforte and Singing School, 150 marks per annum. Applications to be made to the Direction of Dr. Hoch's Conservatoire.

MADAME and the MISSES PORTER/The London

Lady Quartet. Engagements: March—Newcastle-on-Tyne, Cumberland, Lancashire, Yorkshire; April—Lancashire and Yorkshire; then London for Season; Autumn—Midlands, Lancashire, and Yorkshire. A few vacant dates, together or separately. 17, Formosa Street, Maida Hill, W.

THE W. H. JUDE CONCERT COMPANY.

Enormous success of new Programme. For vacant dates, address, Mr. Jude's Secretary, 18, Abercromby Square, Liverpool.

On T
of Mem
Feb

Mat

Apr

May

June

July

Aug

Sept

Oct

Nov

Dec

Further

Great

THE

MI

be held

on Mon

Secretar

Societ

TH

Mr. R.

For part

cc

MR

deep,"

MUSIC

eromby S

VOC

Br

accept or

cellanout

old and

Accompa

Kensington

particular

ORG

musical li

ditto, 11

ditto, 12

Organs,

Holloway

ORG

at

is STOCH

latest his

Organ W

ORG

sn

R. Cope,

CC

Street, P

H

S

Bexley H

COLLEGE OF ORGANISTS.

On Tuesdays the Library will be open, from 7 to 9 p.m., for the use of Members.

February	5, 1889	..	Dr. F. J. Sawyer, F.C.O., will read a Paper on "The History of the Theory of Harmony."
March	5	..	Mr. J. Turpin, Mus. Bac., will read a Paper on "The Tritone." (Part II.)
April	2	..	Lecture.
	12	..	Examination at 11 for Goss Scholarship, tunable for three years, at the Royal Academy of Music. All Choirboys are eligible up to the age of 18. The whole of the K.A.M. fees will be paid out of the Scholarship Fund. Particulars on application. Candidates' names, with evidence as to date of birth, should be sent in on or before March 31.
	29	..	Annual College Dinner.
May	7	..	Lecture.
June	4	..	Lecture.
July	16	..	F.C.O. Examination (Paper Work).
	17, 18	..	F.C.O. Examination (Organ Playing).
	19	..	Diploma Distribution.
	23	..	A.C.O. Examination (Paper Work).
	24, 25	..	A.C.O. Examination (Organ Playing).
	26	..	Diploma Distribution.
	30	..	Annual General Meeting.

Further arrangements and particulars will be duly announced.
E. H. TURPIN, Hon. Secretary.

Great Russell Street, Bloomsbury.

THE SOCIETY OF ARTS' PRACTICAL EXAMINATION IN VOCAL AND INSTRUMENTAL MUSIC will be held this year at the Society's House during the week commencing on MONDAY, May 20. Full particulars can be obtained from the Secretary.

By order, H. TRUCEMAN WOOD, M.A., Secretary.
Society's House, John Street, Adelphi, London, W.C.

THE LIVERPOOL CONCERT PARTY.

For Oratorios, Operatic and Ballad Concerts, &c.

Madame LAURA HAWORTH (Soprano).

Miss ANNE RICHARDSON (Contralto).

Mr. ALFRED WHITE (Tenor).

Mr. FREDERIC OWEN (Bass).

Mr. A. ROSS (Solo Pianist and Violinist).

Mr. R. D. RODGERS (Humorist). Miss RICHARDSON (Accompanist).
For particulars, terms, &c., address, Miss Richardson, 6, Abercromby Terrace, Liverpool.

MR. JOSEF CANTOR'S

"GEMS OF THE OPERAS"

CONCERT COMPANY.

All communications, Church Street, Liverpool.

Telegrams—"Cantor," Liverpool.

MR. W. H. JUDE (Composer of the famous Songs "Deep in the Mine," "The Skipper," "The mighty deep," &c.) is now booking engagements for his **DESCRIPTIVE MUSICAL EVENING**. Address, Mr. Jude's Secretary, 18, Abercromby Square, Liverpool.

VOCAL RECITALS.—For At Homes, Concerts, Bazaars, Lectures, &c.

Madame FLORENCE PERUGINI

AND

Miss MARY HUTTON

accept engagements for the above. Programmes of a special or miscellaneous nature can be arranged from a very extensive *library* of old and new English, French, German, and Italian songs and duets. Accompanist, Mr. H. A. J. Campbell, 104, Wharton Road, West Kensington Park, London, W., who will be pleased to send full particulars and specimen programmes.

ORGANS FOR SALE or HIRE, or on easy terms.

Two-manual CC Organ, 15 stops, now in St. Augustine's, Commercial Road, London; two-manual CC Organ, 24 stops, second-hand; ditto, 11 stops; two-manual Organ, 23 stops, nearly new; ditto, 8 stops; ditto, 12 stops; ditto, 12 stops, new, £80 to £300. Six one-manual Organs, from £15 to £45. Hydraulic Engine, £10. A. Monk, 559, Holloway Road, N.

ORGANS for SALE or HIRE—NORMAN BROS. and BEARD have several good Second-hand and New **ORGANS** in STOCK, ready for immediate delivery, from £15 to £300. Write for latest list containing full description of each Instrument. Address, Organ Works, Norwich.

ORGAN for SALE.—Two manuals, 13 stops. Suit small church or chapel. With or without hydraulic engine. R. Cope, 56, Queen's Row, Camberwell Gate, S.E.

CC ORGAN for SALE. 3 manuals and pedals, 2 stops; 32 stops; 3 reeds. Apply, G. T., 23, Brunswick Street, Poplar, E.

HANDSOME Two-Manual ORGAN for immediate SALE. 23 Stops. Equal to new. E. Whomes, Organist, Bexley Heath.

SMALL ORGAN for SALE.—6 Stops, Sliding Pedals and Keys. Condition perfect. E. Whomes, Bexley Heath.

ORGAN for SALE.—A fine-toned instrument, built by FORSTER and ANDREWS, Hull. 8 stops on great; 8 on swell. Open diapason, 16-ft. on pedal organ. Full particulars of W. White, Music Warehouse, Grantham.

TWO-MANUAL ORGANS, suitable for Drawing-room, &c., similar to shown in the recent Exhibition, Manchester. W. E. Richardson and Sons, Builders to Her Majesty, Central Organ Works, Manchester, S.W. Specifications for Church or Chapel Organs on application.

TO MUSICAL SOCIETIES AND THE PROFESSION.

SECOND-HAND STEINWAY FULL CONCERT GRANDS.—A limited number of these celebrated Instruments, which have been in Concert use, will shortly be offered on exceptional terms to the Profession. Full particulars may be obtained on application to Steinway and Sons, Steinway Hall, Lower Seymour Street, Portman Square, London, W.; or of their various Provincial Agents.

UPRIGHT GRAND PIANO, Iron-framed trichord, carved walnut case, nicked wrest plate. ROOKE and ROOKE, 25 guineas. Unredeemed. Sprunt, 254, Old Kent Road.

CONCERT GRAND, Iron-framed trichord. SCHULMAYER and SOHN, Regensdorf case, 35 guineas, worth 50. The Clockhouse, 75, Loampit Vale, Lewisham (1 minute from Station).

POWERFUL 17-stop HARMONIUM for SALE. Percussion and grand jeu. Only a few months in use. E. Whomes, Bexley Heath.

HARMONIUM by ALEXANDRE.—Walnut case, 16 stops, knee swells, hand and foot blower. Suit church or school. 20 guineas. Sprunt, 254, Old Kent Road.

FOR SALE.—PIANOFORTE and MUSIC BUSINESS in fashionable watering place, South coast, splendid premises, good stock, and large number of instruments now out on hire; but stock could be reduced at end of season to suit purchaser. Apply, Tritone, Novello, Ewer and Co., 1 Berners Street, W.

FOR SALE, by TENDER, the MUSICAL STOCK of T. J. MORRIS, at 15, High Street, Grantham, amounting at cost, or thereabouts, as follows:—Sheet music, &c., £316 15s.; Book music, £55 18s. 1d. Pianos, Organs, and other Instruments, £204 2s. 1d. On view, with copy stock account, any day till January 28. For further particulars and abstract of stock, &c., address, "Music," Frank Leathers, Leeds.

SECOND-HAND MUSIC.—Oxford Mus. Bac. has Full Scores, Theoretical Books, Piano and Organ Music; also set of Organ Pedals for DISPOSAL. Write, stating requirements, to C. Revell, Sherfordville, Taunton.

FOR ORGAN PEDAL PRACTICE.—A Second-hand PEDALIER, by PLEYEL, of Paris, for Sale. In perfect order. Price £10 net. Dale, Forty and Co., Piano Merchants, Cheltenham.

ORGAN PEDALS to PIANOS.—New Attachment by Pneumatics. Very simple, and perfect touch. Wonderfully cheap. Write for full particulars and price lists. Norman Bros. and Beard, Organ Works, Norwich.

THE "CARRODUS" VIOLINS (named by permission of J. T. Carrodus, Esq., the Eminent Violinist) are the very best modern fiddles. Remarkable beauty; exceptional workmanship; splendid tone; reasonable price. Through any Professor or Dealer. Testimonials and price lists from Haynes and Co., 145, Holborn, London, E.C.

OLD VIOLIN for SALE.—A genuine old instrument, tone free and of good quality. For particulars and price apply to Ernst Huard, 41, North Road, Highgate, N.

VIOLONCELLO.—Fine old instrument, by an Italian maker, CARLO TONONI, 1708. Of very handsome appearance, and in excellent preservation. Address, Executor, 23, Grosvenor Street, London, S.E.

VIOLINS, TENORS, and VIOLONCELLOS.—OLD ITALIAN, of most eminent makers. The "UNRIVALLED" Italian, real Roman Strings for Violin, Tenor, Violoncello, and Double Bass. MANDOLINES by VISACCIA and other Neapolitan Makers. Plectrums and Strings. The trade supplied. C. Andreoli, 11, Soho Street, Soho Square, W.

VIOLIN STRINGS.—Finest Italian, three firsts, Post-free as sample, for thirteen shillings. Alphonse Cary, Newbury.

ARNENTERON VIOLIN STRINGS.—The best that can be made. True, durable, properly gauged, pure tone, thoroughly reliable. A sample free on application. Haynes and Co., 145, Holborn, E.C.

TO COMPOSERS.—LIBRETTO of GRAND HISTORICAL OPERA for DISPOSAL. Address, Clift Wade, Norfolk Park, Maidenhead.

COMPOSERS.—Works Revised, Printed and Published on very moderate terms. Band Parts written. TOVE & Co., 27, Clement's Lane, London, E.C.

TRINITY COLLEGE LONDON.

FOR MUSICAL EDUCATION AND EXAMINATION, &c., AND FOR THE GRANTING OF CERTIFICATES AND DIPLOMAS IN MUSIC.—INST. 1872.

PRESIDENT: THE EARL OF ABERDEEN.

WARDEN: REV. H. G. BONAVIA HUNT, Mus.D., F.R.S.E.
DIRECTOR OF STUDIES: PROF. BRADBURY TURNER, Mus.B.
DIRECTOR OF EXAMINATIONS: PROF. JAS. HIGGS, Mus.B.

THE NEXT STUDENTS' ORCHESTRAL CONCERT will take place on Monday, April 1, at Princes Hall, Piccadilly, at 8 o'clock.

CLASSES AND LECTURES.

The Half-Term commences February 25, when new Students (professional and amateur) are received. The following is a list of the subjects taught and Professors: Harmony, Counterpoint, Form and Orchestration, Composition, Musical Acoustics, Pianoforte, Organ, Solo-Singing, Violin, Violoncello, Orchestral Practice, Sight Singing, Flute, Oboe, and Clarinet. Vocal and Aural Physiology, Voice Production Class (Lectures), Elocution, &c.
Professors Higgs, Hunt, Saunders, Turpin, and Turner; MM. Bambridge, Barrett, Beuthin, Bolton, Carrodus, Cole, Corder, Dubrucq, Gibson, Goodworth, Lazarus, Lockwood; Malsch, Mann, Mount, Nappi, Ogbourne, Pinney, Radcliff, Reynolds, Sempie, Stone, Szczepanowski, Visetti, Wells, Willing, and Woolhouse.

HIGHER EXAMINATIONS.

The Examinations for the Diplomas and Special Certificates are held in January and July.

LOCAL EXAMINATIONS.

The Local Examinations in Musical knowledge are held in June and December, and the Local Examinations in Instrumental and Vocal Music on various dates during the year at the various centres throughout the country.

Regulations, Forms of Entry, Prospectuses, with full particulars as to Fees, &c., can be obtained, Post-free, from the Secretary.

By order of the Academic Board,

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

NOW READY.

COMPOSED FOR THE
LIVERPOOL PHILHARMONIC SOCIETY.

THE DREAM OF JUBAL

A POEM WITH MUSIC

FOR SOLI, CHORUS, ORCHESTRA

AND

ACCOMPANIED RECITATION

WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(OP. 41.)

					s.	d.
Vocal Score, paper cover	..	..	..	..	2	6
.. paper boards	..	..	..	..	3	0
.. cloth gilt	..	..	..	..	4	0

LONDON & NEW YORK: NOVELLO, EWER AND CO.

FOR LENT.

THE CRUCIFIXION A MEDITATION

ON THE

Sacred Passion of the Holy Redeemer

THE WORDS SELECTED AND WRITTEN BY THE

REV. W. J. SPARROW SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

This Work is an attempt to supply the want long felt of an easy and short form of Passion Music suitable for use in ordinary parish churches. It is composed for two solo voices, a Tenor and a Bass, and for the church choir. At intervals hymns occur, in which the whole congregation can join. The performance will probably not extend over forty minutes in duration, thus giving an opportunity for a suitable "address" if thought advisable. No orchestra is required, the accompaniments being specially adapted for the organ only; much of the expense usually attending Passion Services will therefore be avoided. The book of the words, for distribution among the congregation, will contain the music of the Hymns; by this means it is hoped that the congregation will be induced to take part heartily in the service.

VOCAL SCORE, PAPER COVER, ONE SHILLING AND SIXPENCE.

PAPER BOARDS, TWO SHILLINGS.

WORDS ONLY, WITH HYMN TUNES, TWOPENCE.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

JUST ISSUED.

PASSION MUSIC

FROM THE ORATORIO ST. PETER

BY

SIR JULIUS BENEDICT.

VOCAL SCORE

PRICE ONE SHILLING & SIXPENCE.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Now ready.

ANGEL HOSTS DESCENDING

(JUDEX)

SACRED SONG

THE WORDS WRITTEN AND ADAPTED BY

ALFRED PHILLIPS

TO THE CELEBRATED MELODY FROM

MORS ET VITA

BY

CHARLES GOUNOD.

Price Two Shillings net.

London and New York: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1889.

THE RIGHTS OF FOREIGN COMPOSERS.

THE two actions for infringement of the rights of French authors, brought in the Westminster County Court on the 13th ult., by Mr. Alfred Moul, the British representative of the Société des Auteurs, Compositeurs, et Editeurs de Musique, were of little interest in themselves. Had the cause of action been of greater consequence and the Judge of higher authority the decision would have been of more value to the French Society. Nevertheless, these actions were, we believe, the first attempts to enforce at law the rights conferred by the British legislature in conformity with the International Copyright Convention of 1885, and may serve to draw the attention of the public to the present state of the law in relation to the performance of music of foreign origin. When we consider the vast number of foreign compositions, new and old, which are performed in this country, it is clear that the question of the conditions under which the composers may control, and derive profit from, the performance of such compositions is one of public importance.

The whole law of International Copyright is of recent growth, for until late years the remuneration to be received from the most successful literary or artistic work in any other country than that of its origin was so inconsiderable that the subject did not demand the attention of the legislature. The first statute giving protection in this country to works originally produced abroad was not passed until the first year of the present reign. Increased facilities of production and intercommunication have created a different state of affairs, and a successful composer now looks to a public far larger than that of his own country.

The history of the British law on the subject of the right of performance is briefly this: By the first Copyright Act, passed in the reign of Queen Anne, the author of a dramatic or musical work first produced in this country was given the exclusive right of multiplying copies, but obtained no right to prevent unauthorised representations of his work. The statute of 1833, generally known as Bulwer Lytton's Act, gave a certain sole right of representation to the authors of dramatic works, and an Act of 1835 (Talfourd's Act) extended this right to the authors of musical compositions. The composer of a musical work first produced in England has, under these Acts, two entirely distinct and separate rights: that of copyright and that of performing right, each subsisting until the end of seven years from the death of the author, or forty-two years from the first publication in the case of copyright, or from the first public performance in the case of performing right. There are sundry provisions as to registration and other attendant matters, with which we have not space here to deal; but it must be noted that the Copyright (Musical Compositions) Act, 1882, orders the owner of the performing right in a musical composition, who desires to retain that right, to print, or to require the owner of the copyright to print, upon every published copy of the work, a notice that the right of public representation or performance is reserved.

The International Copyright Act of 1837 made no

provision for securing to the authors of foreign works any exclusive performing right, but by the further Act passed in 1844 Her Majesty was empowered by Order in Council to confer such a right upon the authors of music which should, after a future date, be first performed in the countries named in the Order, and Orders in Council were from time to time made under this Act extending its benefits to foreign countries which had concluded reciprocal conventions with the British Government. But a provision which made it necessary to register foreign compositions at Stationers' Hall, in order to obtain for them protection in this country, debarred from the benefit of the Act many works which, at the time of their production, were not thought worth the trouble of registration, but afterwards obtained popularity without benefit to the composers.

In September, 1885, a conference upon the subject of International Copyright was held at Berne, between the duly accredited representatives of Great Britain, Belgium, France, Germany, Hayti, Italy, Spain, and Switzerland, and the draft of a Convention was agreed to which was subsequently ratified by the Governments of those countries. In order that full effect might be given to the Convention in this country, the International Copyright Act of 1886 was passed, and the privileges agreed upon were formally conferred by an Order in Council, which took effect from the 7th December, 1887. The general effect of the provisions which then came into force is, subject to certain reservations in particular cases, to give to the author of a work first produced on or after the above date in any of the countries which were parties to the Convention the same rights (including performing right) in the British Dominions as if the work had been first produced in this country, provided that his rights may be no greater than those enjoyed in the country in which the work was produced and are subject to the accomplishment of the formalities prescribed by the law of that country. The necessity for registration in England is removed, and the author of any work first produced in any of the countries named in the Order in Council, having properly conformed to the local Copyright Law, has now, in addition to the copyright, the sole liberty of performing that work in this country, and may take proceedings for infringement of that right. It may be questioned whether the Act of 1882, which we have cited above, applies to such foreign compositions as are entitled to the benefit of the International Copyright Act. We understood Judge Bayley, in the case of *Moul v. Hawtrey*, to hold that it does not. But with due respect to the learned Judge and to the ingenious argument brought forward by Mr. Moul's solicitor, we may venture to say that we are not yet convinced on this point. It was held, in cases decided under the Act of 1844, that authors of works of foreign origin claiming copyright in England were not exempt from the conditions affecting authors of works produced in this country. For instance, that the proprietor of a foreign print must comply with the Engraving Acts and print his name upon it. The Order of 1887 gives to the foreign author the same rights as if his work had been first produced here, in which case the Act of 1882 would clearly apply to it. But it must be remembered that the Act of 1882 does nothing to remove any right. It merely makes it obligatory upon the owner of the performing right to give public notice of his intention to reserve it, and his omission to give such notice would enable the courts to refuse to enforce his right in the event of an unauthorised performance. It may very reasonably be considered that the obligation created by the Act cannot be taken to affect a foreign production so necessarily as it

affects a native work, and that the omission of the notice upon a foreign title-page need not be a bar to relief. But, at any rate, in the case of English reprints of foreign works, it would be wiser to insert the notice and so avoid the possible question.

One most important innovation was introduced by the Act of 1886—namely, the extension of protection to works produced abroad *before the commencement of the Order in Council*. The previous enactments were in no way retrospective, but the Act of 1886 and the Order of November, 1887, give to the author of a work produced *before* the date at which the Order came into operation the same rights and remedies as if the International Copyright Acts and the Order had applied to the country of origin at the date of the production, provision being made for the protection of those who have lawfully produced such works in this country before the date of the Order. The result is that foreign composers have now gained a copyright in, and a right of sole performance of works which have, in some cases for many years, been freely reproduced and performed throughout the United Kingdom, and it is important that concert-givers and performers generally should understand that these rights now exist. Instances of such works are known to all of us, and are played and sung and ground out by piano-organs all over the country. We do not suppose that the Société des Auteurs will attempt to suppress the piano-organ. But we are afraid that they will have to spend a considerable portion of their funds in collection, and probably in legal proceedings, before they succeed in impressing upon the public the fact of the existence of the rights now vested in foreign composers. As to the best means of gathering profit from these rights and from the rights of our native musicians, we are hardly in a position to form an opinion. We think that we are correct in saying that in this country the performing right is, as a general rule, made over by the composer to the publisher with the copyright; and in such a case it is for the publisher to judge whether it is more to his interest to sell the work free from any reservation or to make a charge for its performance in public. In France, we believe, such a charge is generally made, and the profits, as a rule, are divided equally between the composer, the author, and the publisher. We understand that the Société des Auteurs, a large and well-established institution, undertakes the office of collecting dues for its members, who comprise nearly the whole musical profession. To the office of this Society the programmes of Concerts given in all parts of France are sent to be taxed. The fees charged for performance of songs and short compositions are small and, as a general rule, promptly paid, and by the multiplication of threepences and fourpences a handsome income is realised for the owners of the rights in a popular song. Whether such a method would succeed here must remain at present a matter of opinion.

There are still prominent absentees from the Convention. The sole adhesion which has been signified since its establishment has been that of Luxemburg, Austria, Holland, and Russia still stand apart, and, most important of all, the United States. But it is not unreasonable to hope that in the course of a few years the Convention may include, at any rate, the whole of Europe, and though public opinion on the other side of the Atlantic is slow to favour such a course, we may be confident that in time the United States Government will, even on this point, agree with Mr. Lowell that "no successful substitute for Justice can be discovered," and will join the Union.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (*continued from page 81*).

WE have now to deal with the circumstances under which Handel, leaving the "grand duke" at Cannons, connected himself with Italian Opera, not only as composer, but as composer and manager.

Italian opera at that time, as always in England, led a precarious existence. Fashion adopted it in a spasmodic kind of way, mainly determined by the question whether its exponents were worth hearing, but the mass of the people regarded the exotic with indifference, while the wits and literary men made it the favourite butt of their sarcasms. Everybody has read Addison's *Spectator* papers on this subject; but Pope also declared war against the fashionable "craze." Here is a passage from the *Dunciad*:

To Court
Her seat imperial Dulness shall transport.
Already opera prepares the way,
The sure forerunner of her gentle sway.

And here another—

When, lo! a harlot form soft sliding by,
With mincing step, small voice, and languid eye;
Foreign her airs, her robe's discordant pride
In patchwork fluttering, and her head aside,
By singing peers upheld on either hand,
She tripped and laughed, too pretty much to stand.

Pope's languishing woman, propped up by nobility because unable to stand alone, is a severe but undoubtedly true presentment of Anglo-Italian opera in the early years of the eighteenth century. The evidence and opinion of Colley Cibber on the same subject must be taken with the proverbial grain of salt, because, being a dramatist, he regarded opera as a rival interest. But there is no reason to believe that he greatly misrepresents facts. In his *Apology* we read, with reference to some extravagant hopes that had been formed of a venture made in 1709: "But, alas! the fairy vision was vanished; this bridal beauty was grown familiar to the general taste, and satiety began to make excuses for its want of appetite. Or what is still stranger, its late admirers now as much valued their judgment in being able to find out the faults of the performers as they had before in discovering their excellencies. The truth is that this kind of entertainment being so entirely sensual, it had no possibility of getting the better of our reason but by its novelty; and that novelty could never be supported but by an annual change of the best voices, which, like the finest flowers, bloom but for a season, and when that is over are only dead nosegays. From this natural cause we have seen, within these two years, even Farinelli singing to an audience of thirty-five pounds, and yet, if common fame may be credited, the same voice, so neglected in one country, has in another had charms to make that crown sit easy on the head of a monarch which the jealousy of politicians feared, without some such extraordinary amusement, his satiety of empire might tempt him a second time to resign."

Under the pressure of various adversities, Italian opera fell into a state of suspended animation in 1717; but the nobility cherished memories of its active life, and, at last, determined upon a serious effort for its revival. "A long pull, a strong pull, and a pull altogether" was to be made by persons of quality on behalf of their favourite amusement. Dr. Burney gives us full particulars of the inception and character of the enterprise:—

"No Italian operas were performed from this time (1717) till 1720, when a plan was formed for patronising, supporting, and carrying them on, and a fund of £50,000 raised by subscription among the first

personages in the kingdom; to which, as his Majesty, King George I., had subscribed £1,000, this establishment was called the Royal Academy of Music, consisting of a governor, deputy-governor, and twenty directors. The first year the Duke of Newcastle was governor; Lord Bingley, deputy-governor; and the directors the Duke of Portland and Queensborough, the Earls of Burlington, Stair, and Waldgrave, Lords Chetwynd and Stanhope, Generals Dormer, Wade, and Hunter, Sir John Vanbrugh, Colonels Blathwayt and O'Hara, with James Bruce, Thomas Cole of Norfolk, Conyers D'Arcy, Bryan Fairfax, George Harrison, William Pulteney, and Francis Whitworth, Esqrs."

Here were blue blood and yellow gold in such abundance that the directors might have been pardoned had they thought that little else was required. But the noblemen and gentlemen above-named were shrewd enough in their way. They saw that rank and cash must be supplemented by genius and ability, and set about securing both. Burney continues his story:—

"And, in order to render this design as complete as possible, it was determined by the directors not only to engage a lyric poet in their service, but the best vocal performers that could be found in the several parts of Europe where there was a musical theatre, and the three most eminent composers then living who could be prevailed upon to visit this country. For this purpose, Buononcini, as he tells us himself, had been invited hither from Rome; Attilio Ariosti from Berlin, and Handel, who resided at this time with the Duke of Chandos at Cannons, was not only included in this triumvirate, but commissioned to engage the singers."

We must admire the comprehensiveness and liberality of the Duke of Newcastle and his colleagues, who certainly gave Italian opera a chance such as had never fallen to it before and never came in its way afterwards. If the directors could only have foreseen the troubled waters that lay before them! But, being only mortals after all, the peers and esquires went on with preparations for launching a ship such as the winds and waves must treat with proper respect or have their impotence for mischief demonstrated. Two poets, Rolli and Haym, were engaged to provide libretti; Heidegger came on the scene as stage-manager; the King's Theatre was taken and fitted up for the accommodation of a thousand persons; season tickets were advertised at twenty guineas, and the prices of single admissions announced as ten shillings for boxes and pit and five shillings for the gallery. Meanwhile Handel set about getting together a company of artists, for that purpose journeying to Dresden, in February, 1719. A letter written by him at this time to his brother-in-law, Dr. Michaelsen, has been preserved, and an English translation appears in Mr. Rockstro's biography. Michaelsen's wife, the master's elder sister, had died in August, 1718, and to this family affliction the letter at once addresses itself: "Sir, my most honoured Brother, do not, I entreat you, judge of my desire to see you by the delay connected with my departure; for, to my great regret, I find myself detained here by indispensable business, on which it is not too much to say that my whole fortune depends, and which lasts much longer than I expected. If you knew the sorrow I feel at not being able to put that which I so ardently desire into execution, you would be indulgent to me; but I hope I shall be able to come to you in a month from this time, and you may be sure that I shall make no delay, but shall continue my journey without interruption. I entreat you, my dear brother, to assure my mother of my obedience, and let me know once more how you are, and my mother also, and your dear family, to lessen the anxiety and

impatience I feel. You know well, my dear brother, that I should be inconsolable had I not the hope of soon repaying myself for this delay by staying the longer with you." The letter, after referring to matters of no interest now, goes on: "I long to see you more than you can imagine. I thank you most kindly for the greetings you sent me on the occasion of the New Year. For my part I trust that the Almighty may grant you and your dear family every sort of prosperity and alleviate with His most precious blessings the deep affliction with which He has seen fit to visit you, and to grieve me also in an equal degree. You may be sure that I shall ever entertain a lively remembrance of your goodness to my late sister, and that my gratitude will last as long as my life . . . I embrace you, with all your dear family, and am, with life-long affection, Sir and most honoured brother, your very humble and obedient servant—G. F. HANDEL." The letter places us very near Handel's heart, and we find it a warm one, instinct with sympathy, affection, and dutiful feelings. It is through such means that the heroes of the past, instead of being abstractions connected with great deeds, are seen clothed in flesh, and subject to like passions with ourselves.

Handel was promptly successful in obtaining singers, all eager for a share of the £50,000. It is hardly worth while to give more than the names of Durastanti, the *prima donna*; Boschi, the bass; and last, but not least, the castrato, Francesco Bernardi, better known as Senesini, and, afterwards, the great attraction of the opening season. Much was expected from this artist, and a foretaste of the modern puff preliminary appeared about him in one of the journals of the day:—"Signor Senesino, the famous Italian eunuch, has arrived, and 'tis said the company allows him two thousand guineas for the season." Apart from the main object of his journey, very little is recorded about Handel's doings on the Continent at this time. We are told that he performed on the harpsichord at the Saxon Elector's Court, and excited the curiosity of Sebastian Bach, then Capellmeister at Coethen. Bach naturally wished to meet his famous contemporary, but failed in doing so, and the fact is sometimes spoken of with a reflection upon Handel, as though he avoided an interview. It becomes desirable, therefore, to quote from Spitta's "Life of Bach" a paragraph that tends rather to "put the boot on the other leg":—

"In the autumn of 1719, he (Bach) made another journey, which took him to Halle; this town, no doubt, was not the only goal of the excursion, but we hear of his being there from a circumstance connected with him. Handel had arrived in Germany in the spring from England, to find singers for the newly-founded operatic academy in London; on his return journey he remained for a short time with his family at Halle, and Bach sought him out, but was so unlucky as to find that Handel had, that very day, set out for England. Another attempt made by Bach, ten years later, to make a personal acquaintance with the only one of his contemporaries who was in any way his equal was just as unsuccessful. Inferences, unfavourable to Handel, have been drawn from these incidents, but there is no sufficient reason for supposing that he would have repelled Bach's courteous advances. We nowhere find any indication that he intentionally took himself out of Bach's reach by leaving Halle on the day of Bach's arrival there; while, on the other hand, it is difficult to overlook the fact that Bach, in this first attempt at a meeting, merely availed himself of an opportunity. Otherwise, as Handel had been in Germany since the previous March, he might have arranged a meeting somewhere or other." Coming from a writer so careful as Spitta,

this vindicates Handel, and is entitled to the more credit because the biographer's conclusion is somewhat at the expense of his hero, to whom he would naturally incline.

The new operatic enterprise was launched on April 2, 1720, when Porta's "Numetor" was performed as a sort of *lever de rideau*, the actual attraction coming out seven nights later in the shape of a new opera, "Radamisto," libretto by Haym, music by Handel. How this work was welcomed let Mainwaring tell: "If persons who are now living, and who were present at that performance, may be credited, the applause it received was almost as extravagant as his 'Agrippina' had excited: the crowds and tumults of the house at Venice were hardly equal to those at London. On so splendid and fashionable an assembly of ladies (to the excellence of their taste we must impute it) there was no shadow of form or ceremony, scarce, indeed, any appearance of order or regularity, politeness, or decency. Many, who had forced their way into the house with an impetuosity but ill-suited to their rank and sex, actually fainted through the excessive heat and closeness of it. Several gentlemen were turned back who had offered forty shillings for a seat in the gallery, after having despaired of getting any in the pit or boxes." We are accustomed in these days to see ladies of the caste of Vere de Vere not only hold their own in a "scrummage," but take a good deal of other people's. With difficulty, therefore, can we estimate the excitement which, in an age of great precision and formality, led to the scenes described by Mainwaring—scenes which naturally made a great impression.

Speaking of "Radamisto," Dr. Burney describes it as "more solid, ingenious, and full of fire than any drama which Handel had yet produced in this country." In his synopsis of the work he particularly mentions the fine air "Ombra casa," which was "regarded by Geminiani and contemporary masters as one of Handel's first compositions for a single voice. . . . I remember hearing Reginelli sing this air at the opera in 1747, among some light Italian songs of that period, and it seemed the language of philosophy and science, and the rest the frivolous jargon of fops and triflers." Finally, Burney remarks of the opera as a whole: "Few of Handel's operas would offer more amusement to a modern audience than 'Radamisto,' in which there are so many fine songs in various styles that, with a few changes to accommodate the singers and comply with the taste of the times, its intrinsic worth and Handel's still increasing celebrity would excite attention and renovate its favour." The airs in "Radamisto" were quickly published by Handel himself, in a volume of which Schœlcher says: "With the exception of the book of 'Suites de Pieces pour le Clavecin,' from the press of Cluer, there is nothing of that epoch superior to this publication."

Handel did nothing more for the Academy during its first season, which closed on June 25, 1720. The second season opened (November 19) with Buononcini's "Astarto," in which Senesino made his debut. This was followed by "Muzio Scævola," wherein all the three composers retained on the establishment collaborated, Ariosti writing the first act, Buononcini the second, Handel the third. With regard to this tripartite work, Mainwaring makes statements to the following effect, after referring to alleged rivalry among the composers: "In order to terminate all matters in controversy, it was agreed to put them on this fair issue. The several parties concerned were to be jointly employed in making an opera, in which each of them was to take a distinct act. And he who by the general suffrage should be allowed to have given the best proofs of his abilities

was to be put in possession of the house. The proposal was accepted, whether from choice or necessity, I cannot say. The event was answerable to the expectations of Handel's friends. His act was the last, and the superiority of it so very manifest that there was not the least pretence for any further doubts or disputes." Mainwaring adds that, in the result, Handel was appointed composer to the Academy. It is difficult to conceive how he could have fallen into the errors of this statement, especially as, when he wrote, many living persons could remember the whole transaction. As a matter of fact the composition of "Muzio Scævola" was not a struggle for the survival of the fittest, but simply an unwise attempt at a special attraction, like Lumley's famous *Pas de Quatre*. Both Ariosti and Buononcini retained their places as Handel's colleagues while the enterprise lasted. The composite opera was no great success. Produced April 15, 1721, it was succeeded by another work on July 5, having been but occasionally heard in the interim.

In the course of the third season, which began in November, 1721, Handel produced (December 9) a new opera "Floridante," followed in the fourth season (January 12, 1723) by "Ottoene," at the first performance of which the famous Cuzzoni made her appearance, and (May 14) by "Flavius." All this time the funds of the Academy were running out fast, and it appears from public advertisements that the noble lords and ladies, while quite willing to give their names, were less free with their money. Some calls per share having been made in 1721, the directors issued an advertisement warning defaulters, but to no purpose in many cases, and a sharper intimation appeared threatening exposure and "the utmost rigour of the law." In all seven calls were made, and £15,000—more than a fourth of the capital—sunk in little more than a year from the opening. Nevertheless, the directors persevered. Their fifth season witnessed the production (February 20, 1724) of Handel's "Giulio Cesare," in which Senesino set the town talking by his delivery of the famous recitative "Alma del gran Pompeo." *Apropos*, Schœlcher quotes a magazine writer of the period: "When I was last at the opera of 'Julius Cæsar,' from which I took the hint of writing this paper, a piece of the machinery tumbled down from the roof of the theatre upon the stage, just as Senesino had chanted forth these words, 'Cesare non seppe mai, che sia timore' ('Cæsar does not know what fear is'). The poor hero was so frightened that he trembled, lost his voice, and fell crying. Every tyrant or tyrannical minister is just such a Cæsar as Senesino." We evidently owe knowledge of this operatic incident to a good Radical among the subjects of George I.

Our somewhat dull record of Handel's operas at the King's Theatre may here be agreeably interrupted for the sake of a peep at the man as distinguished from the composer. To Crysander's research is due the information that, in 1725, Handel was extremely desirous to visit his mother, but not being able to do so, he addressed his brother-in-law Mattheson in a noteworthy strain of filial devotion. Mr. Rockstro very properly observes, introductory to his translation of the epistle: "It is true Frau Dorothea Handel was a mother whose devoted love few sons could have been ungrateful enough to treat with indifference, but sons do forget their duties sometimes; and it is refreshing to find a man of genius, famous and busy, who has been universally described as before all things an astute citizen of the world, disguising, under the courteous formality of the period, a child-like simplicity such as could scarcely have been exceeded had his whole life been spent within the influence of the loving little home circle

at Halle his "mo-
not hav-
and ther-
goodness
over in a
mother
my very
interest-
judge th-
have pla-
very dea-
some no-
upon me-
the mea-
if I cou-
sometime-
since I
affection-
Brother-
second
send my-
and I e-
the rest-
you plea-
affection-
opinion
"His so-
Return-
find Ha-
"Scipio-
the Gua-
by "A-
English-
steadily
1727, ar-
were hi-
£50,000
business
lands.
govern-
Music,
support-
ing into
their ov-
long ag-
cerning
of Faus-
of the l-
Handel
mined.
discipli-
attention
yet t-
disgust-
wreck-
fashion-
further
another
debts,
Decem-
deputy-
been no
of the
actual-
made I
this co-
The
inciden-
of art-
Hande-
is a sub-
of inter-
singers
be wo-

at Halle. Now let us look at this letter. Addressing his "most honoured brother," Handel apologises for not having performed his duty as a correspondent, and then proceeds to thank the Doctor for his family goodness: "I cannot be so ungrateful as to pass over in silence the goodness you have shown to my mother in her advanced age, for which I offer you my very humble thanks. You know how deeply I am interested in all that concerns her, and can therefore judge the depth of the obligation under which you have placed me. I should esteem myself happy, my very dear Brother, if I could engage you to send me some news from time to time, and you may depend upon my sincerity and good faith in reply. . . . In the meantime, it would be a great consolation to me if I could flatter myself that you would think of me sometimes, and still honour me with your friendship, since I shall never cease to be, without devoted affection and attachment, Sir and most honoured Brother, &c., &c." Handel remembers the Doctor's second wife and his household in a postscript: "I send my very humble respects to Madame, your wife, and I embrace tenderly my dear god-daughter and the rest of your dear family. My compliments, if you please, to all my friends." Here, again, Handel's affectionate nature asserts itself, and gives us a better opinion of him than had Hawkins when he wrote: "His social affections were not very strong."

Returning to affairs at the Academy of Music, we find Handel producing "Rodelinda" in 1725, and "Scipio," with the famous March, still to be heard at the Guards' parade on the Queen's birthday, followed by "Alexander." Handel became a naturalised Englishman in 1726, and, in that character, went steadily on with his work, producing "Admetus" in 1727, and "Siroe" and "Tolomeo" in 1728. These were his last works for the Academy. The capital of £50,000 having all been spent, the directors gave up business, and the artists betook themselves to other lands. Regarding this collapse, Burney says: "The governors and directors of the Royal Academy of Music, after the sum originally subscribed for its support was expended, relinquished the idea of entering into new engagements for amusing the public at their own expense. . . . Whether the feuds which so long agitated the critics and patrons of music, concerning the abilities of Handel and Buononcini, and of Faustina and Cuzzoni, precipitated the dissolution of the Royal Academy, or the disagreement between Handel and Senesino, cannot now be easily determined. Perhaps all these causes conspired to relax discipline, and to tire the public, for though zeal and attention were at first stimulated by these debates, yet they seem to have been succeeded by disgust and indifference." The directors of the shipwrecked concern wound up affairs in business fashion. They called one meeting "to receive any further proposals for carrying on the operas," and another to consider about collecting and paying debts, disposing of property, and so on. Finally, in December, they summoned a third, to choose a deputy-governor and officers, but this seems to have been no more than formal compliance with the terms of the charter, and no record exists of a meeting actually held. So ended the greatest effort ever made by co-operation to establish Italian Opera in this country.

The story of the enterprise contains many an incident, ludicrous or regrettable, about the rivalries of artists, &c., but we are concerned here with Handel's work and bearing in the midst of it all. This is a subject about which Mainwaring has something of interest to say. He describes Handel as keeping the singers and band in total "subjection"—a fact not to be wondered at if he dealt with them all as with

Cuzzoni, when he called her a devil, and threatened to throw her out of window. With Senesino, however, he had a great deal of trouble. The pampered Italian, like Jeshurun, waxed fat and kicked. "Handel," writes Mainwaring, "perceiving that he was grown less tractable and obsequious, resolved to subdue these Italian humours, not by lenitives, but sharp corrosives. To manage him he disdained; to control him with a high hand he in vain attempted. The one was perfectly refractory, the other was equally outrageous. In short, matters had proceeded so far that there were no hopes of an accommodation. The merits of the quarrel I know nothing of. Whatever they were, the nobility would not consent to his design of parting with Senesino, and Handel was determined to have no further concerns with him." It may be that, if Handel had taken to managing his people instead of brow-beating them, there would have been greater harmony, but his imperious and irascible nature refused to obey the suggestions of policy. Upon all these squabbles a contemporary, Colley Cibber, looked with cynical amusement, and wrote: "What pity 'twas these froward Misses and Masters of Musick had not been engaged to entertain the Court of some King of Morocco, that could have known a good opera from a bad one! With how much ease would such a director have brought them to better order? But, alas! as it has been said of greater things, 'Suis et ipsa Roma viribus recit.' Imperial Rome fell by the too great strength of its own citizens! So fell this mighty opera, ruined by the too great excellency of its singers. For, upon the whole, it proved to be as barbarously bad as if malice itself had composed it."

(To be continued).

A MUSICAL PORTRAIT.

WE are acquainted with no more signal instance of hereditary genius than that afforded by the justly illustrious family of Perkins, whose proudest living ornament is the seventh in unbroken descent from a celebrated bugler who took part in the Civil War on the Parliamentary side, and won from his admiring comrades, in virtue of his extraordinary lung power and sonority of tone, the agnomen of "the Ear-waker." His youngest son gained permission to adopt this sobriquet as a surname, and his descendants are to be found to this day in large numbers in Lancashire and the adjoining counties. Passing over Cadwallader Perkins—who evinced such extraordinary talent in the earlier decades of the last century that his services were invariably retained by theatre-goers desirous of organising any hostile demonstration—and Handel Perkins, the reputed originator of that melodious theme by which the vagrant milkman signalises his advent from the area railings, we are bound to accord more than a cursory notice to Pompey Perkins, the father of the subject of this paper, whose Barndoor Symphonies and Ethiopian Rhapsodies (scored for a small orchestra) used to awaken extraordinary enthusiasm amongst the fashionable *habitués* of Henley, Epsom, and Newmarket some thirty years ago. This gifted and remarkable man was a complete master of no less than six instruments—the banjo, guitar, bones, Jew's-harp, concertina, and coffee pot—besides possessing the unique accomplishment of rapping out tunes with his fist on his chin, so as to be distinctly recognised by the naked ear. His voice, with which he could imitate every imaginable noise, from the buzzing of a gnat to the scream of a peacock or the trumpeting of an elephant, was an organ of singular flexibility and nasal charm. Indeed, it may be said of it, without the least exaggeration,

that once heard it could never be forgotten. Professor Perkins, as he styled himself, deserves to be held in grateful recollection for the disinterested zeal with which he recognised in his son the existence of a talent destined to eclipse even his own, as well as for the unflagging energy with which he exerted himself to impart to his child those manifold accomplishments of which we have given the bare outline above. In the year 1861 the Professor, having met with an accident which deprived him of the sight of his right eye, retired from the active pursuit of his profession. The exact cause of this calamity has never transpired, but there are good grounds for believing it to have been due to an unexpected blow from the English boomerang or tipcat. Having amassed a considerable sum of money in the exercise of his profession, Professor Perkins invested his savings in the purchase of a hostelry at Brixton, a suburb long famous as the resort of musicians, where young Apollo saw the light. At the early age of five he electrified his parents by correctly repeating the interval of the minor ninth given out by a donkey in an adjoining field, and before he was fifteen he had harmonised a great number of popular airs in consecutive thirds and fifths, the latter being an interval for which he has always displayed a great partiality. These interesting compositions were unfortunately never committed to paper, an omission which all true musicians must deeply deplore. Although he had ceased to perambulate the country, Professor Perkins was in the habit of giving small but select *réunions*, or "banjovial meetings" as he called them, in the bar-parlour of his inn, where a favoured few used to listen with delight to the performance by their host and his gifted son of a variety of exhilarating *morceaux*. On one of these occasions, Mr. Seyton, the proprietor of the Pandemonium Music Hall, who was then stopping in the inn, was so struck by the vivacity and humour of the young Apollo that he offered him an engagement on the spot at the rate of four guineas a week. Considerable interest attached to the first public appearance of the new artist, about whose remarkable powers a variety of rumours were afloat; but from the moment that his sonorous and strident tones broke forth in the chaste composition with which he had chosen to make his *début*: "My Polly's a regular snorter; She dotes upon winkles and porter"—his success was assured, and he leapt at one bound into the front rank of the topical vocalists of the day. Apollo's voice was at that period of positively stentorian power and penetrativeness, to which one of his artistic pseudonyms—"the Great little Bull of Bashan"—bore pointed testimony. Indeed, he often won large sums of money off sceptics who were rash enough to lay against his cracking gas globes with his *ut de poitrine*. In subsequent seasons he assumed the title of the "Human Foghorn," in reference, probably, to a proposal which emanated from an Irish member that he should be employed to replace the Siren on the North Foreland. As the terms, however, which the Government offered were not sufficiently remunerative to induce him to give up his engagement at the Pandemonium, nothing resulted from these negotiations. Whether the diminution of loss of life at sea, which would undoubtedly have in this way been secured, would have been a greater boon to humanity than the pleasure which Perkins has afforded to the world by his performances and compositions, is one of those complex ethico-aesthetical problems which do not admit of an off-hand solution. The question, however, is of so interesting a nature that it is our intention to return to it on some future occasion.

Several years of hard work having slightly impaired the freshness of Perkins's organ, it occurred to him that an equally lucrative and less exacting career lay

open to him as a musical composer and publisher, a *métier* which he accordingly embraced and has followed ever since with signal success. At an earlier date he had been fortunate enough to make the acquaintance of Mr. Daniel Rudge, who had rendered him efficient service in reducing the artless irregularity of his accompaniments to a stricter conformity with the rules of harmony. Perkins now resolved to retain Rudge's services exclusively as his *scorer*, to use his own facetious expression, and an agreement was accordingly drawn up by which, in consideration of an annual salary *plus* a certain percentage on the profits of the sale of copies, Rudge pledged himself to give Perkins the entire benefit of his services in overlooking, editing, and scoring the latter's MSS., it being strictly understood that Rudge's name should never appear on the title-page. It might not be inappropriate at this stage of our remarks, to give a brief account of Perkins's method of composition, a method which, while differing considerably from that of the great masters from Bach to Brahms, nevertheless bears at every turn the impress of originality and independence. It is his invariable practice to compose at the pianoforte. He first whistles or hums the melody as it has taken shape in his brain, and then proceeds to reproduce it on the instrument. When he has played it over six or seven, or, in the case of his more elaborate efforts, sixteen or seventeen times, he summons the faithful Rudge, who transcribes it note by note, and the labours of the great master are over. It remains for his *collaborateur* to decide what key and time are demanded by the character of the composition—such trivial details being seldom or never indicated by Perkins—to harmonise the melody and, if need be, to bring it within the compass of the human voice, before despatching it to one of the numerous poets employed by Perkins to adapt or write words for his music.

The musical partnership of Perkins and Rudge has been fraught with the happiest results for the advance of music in England. It has emancipated us from the dominant and domineering influence of Teutonism, and furnished us with an apparently inexhaustible supply of exhilarating ballad music, which bears the same relation, in point of digestibility, to the heavy productions of the modern German masters that an *omelette aux fines herbes* does to a plum pudding, and is therefore admirably adapted to counteract our national stolidity. No intellectual effort is needed to appreciate Perkins's music. You know exactly where you are and what is coming. The two chief characteristics of Perkins as a composer are undoubtedly his hearty insularity and the catholicity of his faculty of assimilation. The combination of these two qualities may sound paradoxical. But the difficulty will disappear if we may be allowed to illustrate our meaning. There is not a single phrase in the whole range of his works which a good musician is not prepared to swear that he has heard somewhere else. Or, as it has been well put, nearly all the classical composers have been guilty of prospective plagiarism from him. Some notion of the success and popularity achieved by Perkins may be gained by the following statistics. It has been calculated that if all the copies of his compositions now in circulation were piled in a heap, they would exceed by sixteen feet the height of Mount Everest; that if placed lengthwise they would reach to the moon and back; while their superficial area would suffice to paper the whole of the solar system.

Perkins has written more than twice as many songs as Schubert, his income is estimated at £10,000 a year, and his name is a household word in the music halls of every English-speaking country in the world. And yet, such is the apathy displayed by England

toward
rendered
with th
musicia
distinct
seen it
upon t
nativ
on the
Englis

If,
produc
own p
questi
you w
In eve
by un
shall b
of the
dullest
carry
Every
works
surviv
instan
every
the c
enough
bold t
word,
opera
music
the m
is sup
axiom
tive m
I her
music
publis
not b
decid
it was
for on
four
and l
ment.
wasn'
made
eight
music
theat
Being
and t
sale i
know
prog
other
with
Gave
Ta
a su
exact
neith
end o
sing
all in
Sulli
you
succ

towards her most distinguished sons—an apathy rendered all the more remarkable when it is contrasted with the extravagant adulation lavished on all foreign musicians—no University has conferred on him the distinction of an honorary degree, nor has any ministry seen its way as yet to bestow so much as a baronetcy upon the man who has done more than any other native composer to maintain the impression prevailing on the Continent as to the character and aims of English music.

SOME KINDS OF MUSIC.

By F. CORDER.

V.—POPULAR MUSIC.

If, dear reader, you should ever be about to produce an opera—a contingency which, for your own peace of mind, I trust may not occur—the first question your manager and your publisher will ask you will be—"Which is to be the popular number?" In every large work, especially an opera, there must, by unwritten law, be one number, one tune, which shall be so much more forcible and simple than any of the rest that it shall serve as a handle for the dullest member of the audience to lay hold of and carry the work away with for closer examination. Everyone knows that even such exceptionally brilliant works as "Faust" and "Carmen" would not have survived without such handles, not to speak of minor instances. If an opera could be written in which every number was an absolute gem—such is almost the case in "Don Giovanni"—this would not be enough. There must be one salient point, one very bold tune, repeated several times, if possible—in a word, one *popular* number. The writers of comic opera bear this in mind with better results than other musicians, but the necessity for such a thing is all the more curious in their case, where the whole work is supposed to appeal to the masses. Admitting this axiom—which is indeed indisputable—of the imperative need of *one* popular tune in a work, the question I here seek to solve is—"What constitutes popular music?" A little while ago a well-known composer published a very nice Suite for pianoforte. It had not been performed in MS., but he, or his publisher, decided that one number would "take the public," so it was published separately, for solo and duet, scored for orchestra, for organ, for brass band, as a song in four keys, as a duet, as a chorus (male and female, and both), and arranged as a solo for every instrument. Must have cost a lot of money. Well, it *wasn't* a success at all, and I can't think whatever made them fancy it would be. On the other hand, eight years ago a little-known composer of dance music wrote a Gavotte. It went the round of the theatre and pier-bands, and was liked very well. Being easy and effective it stuck in the programmes, and thus, by familiarity, got popular. *Then* what a sale it had! During the first two years it was scarcely known, during the next three there was scarcely a programme without it. It was "arranged" like the other piece, and the sale was incredible, and all this without any puffing or pushing. The "Stephanie Gavotte" is now a household word.

Take another instance. A certain song-writer made a sudden success. He then wrote another song, exactly in the same style as that which made his fame, neither better nor worse. It was advertised from one end of the kingdom to the other, singers were paid to sing it everywhere, it was puffed and belauded, but all in vain—it fell dead. On the other hand, Arthur Sullivan wrote a song called "The Lost Chord" (did you ever hear of it?). It had, of course, a good success, and was duly admired. Suddenly, after it

had been published for several years, it occurred to some artistic soul to play it as a cornet solo, with organ accompaniment. That was all that was wanted to make it *popular*. A really noble song with a melody depending for much of its beauty upon the accompanying harmony, it now got on the street-organs and was actually whistled by the boys. It is anything but a typical popular tune in the sense that the "Boulanger March" and "Two lovely black eyes" are popular tunes, yet it has now become the absolute possession of everyone who can recognise tunes at all.

Are there then any particular features about the popular tune as distinguished from the unpopular? Or is it a question of cramming a thing down the throats of the public? Or is the popularity of a tune purely a matter of chance? If we collate all the instances of phenomenal popularity with which we are acquainted we are perplexed by finding, as in the above instances, that sometimes one theory seems probable and sometimes another. It is impossible, on mature consideration, to adopt any closer definition of "melody" or "tune" than Sir G. Macfarren's vague one of "notes in succession," and therefore it is equally impossible to generalise with any degree of closeness on such a large and varied class. That a "tune" to be worthy of the name should be diatonic, and of the simplest and most forcible rhythm, is all that we can safely declare. Some consider that the ideal popular melody should contain no skips or awkward intervals, but move, like a Beethoven melody (as Sir G. Grove has often pointed out), mainly by step of a second. But the awkward jump up of a major seventh in the "Boulanger March" does not affect its popularity, though few street-boys can whistle it correctly, and the numerous repetitions of the tonic in the "Lost Chord," odd as they sound without the accompaniment, are relished far more by the crowd than the melody of "Freude, schöne Götterfunken" in the ninth Symphony. Perhaps we can get at something definite by reviewing such of the works of classical composers as are popular. We must not go back further than Beethoven though, or we shall find ourselves in debateable ground. Amongst young people who learn the pianoforte (are there any who do not?) one may sometimes discover signs of liking towards certain of the pieces they learn. Only sometimes. It will usually be found, for instance, that among the Beethoven Sonatas those in A flat (Funeral March), C minor ("Pathétique"), C Major ("Waldstein"), and the first movement of the C sharp minor ("Moonlight") are much the most relished—not to say admired. The titles must be accorded some of the credit, but not the whole, I think. On the other hand, the C major (Op. 2), the B flat (Op. 22), and the magnificent D minor (Op. 31) are very little appreciated. In Mendelssohn's pianoforte works the popular pieces are simply those with the broadest melodies, which is natural enough; but it is, to my mind, hard to account for the immense preference shown for Schubert's Impromptu in A flat compared with any of the others. The cheap "Albums" of the day afford a clear gauge of the popularity of many other composer's works; thus, in Chopin we perceive (taking into account the obstacles formed by difficulty of execution) that the third Ballade, second Scherzo, and last Impromptu are preferred to their equally fine companions; that the F sharp major and G major Nocturnes, though two of the most difficult, are the most admired and attempted by learners, while the early Rondos, showy and not over difficult, are ignored. In Schumann the popular pieces are rather curious, none being his best. The two first "Fantasiestücke," a scrap of the first "Nachtstück," the Romance in F sharp, the first Novellette, the

Arabesque and, above all, the "Schlummerlied." It is noticeable concerning this last that Schumann had no idea he had written anything particularly popular, and laid it aside for years after writing it. But though clumsily written for the instrument, it is by far the most played of anything he ever wrote. I have recently met with it as a part-song for female voices, and as a Waltz of the true town band type. The melody is taken without any acknowledgment of its authorship in either case. The music of Liszt and Henselt is too much restricted in its popularity by questions of difficulty, so it cannot be classified, and as regards the more shallow kinds of *salon-musik* I am not sufficiently well-read to give much opinion, save as regards Raff and Rubinstein. The former composer aimed unceasingly at popularity, and achieved it about once in every twenty attempts, which is a good proportion of success as times go. From such a man we ought to gather something of the secret, yet I don't find, after thinking over the Polka de la Reine, the Cavatina for Violin, and the rest that they afford much light on the subject. Whatever Raff did he did a dozen times over; there are plenty of his pieces as brilliant and tawdry as the Polka and lots of other melodious Cavatinas, yet they did not succeed in the least. With Rubinstein it is different; few of his works have any legitimate *raison d'être*, as far as I can see, and pieces like the Melody in F and Valse Caprice are few and far between. No! On endeavouring to generalise from this mass of music, one can only say that, to be popular a piece must be easy in proportion to its showiness, must have a clear melody somewhere, must be either sentimental or descriptive, or both, and yet many popular pieces fail to fulfil all these requirements. In vocal music the mystery is still more perplexing. We have in England, as they have in Germany, but one type of song, which is multiplied with very slight variations unceasingly. One song out of hundreds becomes enormously popular—take "Queen of my heart" as an example—though it presents no unusual feature whatever, and the remainder sink into merited oblivion. Grieg has written seventy or more songs, each one a gem of art; after twenty years one only—"Ich liebe dich"—has achieved great popularity, the remainder are, with four or five exceptions, unknown still. It is the anomalies which one meets with on every side whilst considering this subject that render any dogmatising almost impossible. Beethoven's "Adelaide" is his one popular song—why? Handel's oratorios are supposed to be adored by the English public, but to put up any save "Israel" and "The Messiah" means a half empty room—why? What comparison is possible between the favour shown to "Elijah" and "St. Paul"? Yet the latter is generally deemed, by competent judges to be, if anything, the better work of the two. And, to return again to opera, why have certain works only of certain composers kept the stage to the entire exclusion of all others? The *répertoire* sometimes narrows, but is never extended. Verdi and Donizetti wrote plenty of operas as good as the half-dozen which live. Why have the others died? Balfe wrote scores of tunes as pretty as those in the "Bohemian Girl," but this one work bids fair to out-last the institution of opera itself. Methinks I see some Franz or Costa of the twentieth century re-scoring it in accordance with modern ideas. Why this enormous disproportion in the favour shown to certain works in comparison with others? Who shall answer these questions?

There are a few ground-principles of popularity which are easy enough to grasp, but they do not go very far. Thus the modern developments of the piano-

forte and pianoforte music have rendered it very hard indeed to produce works which shall be effective if badly played. Music of the Jensen and Kirchner school is hopeless for the amateur, easy as it looks and sounds. We know we must avoid accidentals and close modulations—the two leading features of modern music—to be popular. In vocal music we must, in addition, avoid any passages involving rapid execution; but while it is only too clear what we must not do, it is every day harder to find anything to do which has not already been done. The unpopularity of beautiful music like that of Hermann Goetz's "Taming of the Shrew" is easy to comprehend, and the popularity of "The Golden Legend" is as inevitable as fate, but these are exceptional cases, and their success and failure spring from obvious causes. No! the phrase "the secret of popularity" is truer than most common phrases; the true reasons of popularity have ever been a secret and a mystery.

But there is another mystery more curious still. Some tunes attain undying popularity; such are many old folk-melodies like "Marlbrook," "The Bluebells of Scotland," and the like; others live for the most unequal periods, varying from six months to a century, and then die and are forgotten. How to account for this? Not by saying that they get old-fashioned; the fashion in tunes can hardly be said ever to change. Offenbach had twenty years of unbounded popularity, but who sings "Voici le sabre" or "Il grandira" now? "Ehren on the Rhine" was a perfect nuisance in its day, but it is never heard now. Time was when the Huntsmen's Chorus and Bridesmaid's Chorus from "Der Freischütz" extinguished all other popular tunes throughout Germany and England; what street-boy knows them now? Ten years ago the Prussian Government had to forbid military bands to play the March from "Fatinitza," the incessant repetition of which had grown unbearable; the tune is now quite forgotten. And this brings us to the most curious point of all. Why is no popular tune ever resuscitated? Why does the attempted revival of a comic opera, whether by Offenbach, Auber, or Sullivan, result in failure? Why does no popular piece of music ever gain a second run? I know nothing more dreary than to play over any of the melodies which were once all the rage and are now dead and buried—Godfrey's Waltzes, for instance. It seems impossible to assign a reason for this, but the fact is undeniable that all the sparkle has gone out of them and they are like ginger-beer opened a second time—flat, stale, and decidedly unprofitable. The popularity of any particular music is hard enough to account for, the duration of its favour still more mysterious, but the reason why once dead it should be dead for ever simply baffles conjecture.

MR. FREDERIC COWEN is now on his way home and has leisure to reflect upon the labours performed and the successes achieved during his eight months' stay in Melbourne. The retrospect cannot fail to be gratifying. From the moment of his landing our Australian cousins received Mr. Cowen with open arms, and his personal success has been on a par with the artistic triumphs that have fallen to his share. The Centennial Exhibition Concerts will occupy a prominent place in the musical history of the Colony. Moreover, the high character of the works and the performances now heard there for the first time has assuredly tended in a marked degree to raise the standard of musical taste and create the desire for further cultivation of the same kind. It is not merely that a large number of novelties have been introduced by Mr. Cowen, but

that a
old ch
executi
to bear
also m
leading
out wi
l'attag
On se
place
in com
being
works
Godard
Beetho
invari
praise
appear
of the
we rep
cannot

MAN
examin
to qua
to the
the in
have s
the po
of pas
ackno
are us
word
nised
tution
the va
but u
"certi
ing ne
"certi
person
engag
diplom
carry
nation
attest
We al
sole p
"degr
and s
subj
no one
gained
we ha
selves
and c
teach
be ca
oppos
have.

A v
carefu
Volum
compa
bands
to the
in the
as the
great
spend
suits,
Many
of att

that a new light has been thrown upon many of the old choral and instrumental masterpieces by the executive resources which he has been able to bring to bear upon their rendering. In this regard we may also make mention of the services fulfilled by the leading English violinist, Mr. Max Klein, who went out with Mr. Cowen and shared the duties of *chef d'attaque* with a local player, Mr. George Weston. On several occasions Mr. Klein stepped out of his place at the leading desk and executed the solos in compositions of importance for violin and orchestra, being thus the first artist to play in Australia such works as the Mendelssohn Concerto, Benjamin Godard's "Concerto Romantique," the Romances of Beethoven and Max Bruch, &c. These efforts invariably evoked hearty acclamations and unqualified praise. Indeed, from first to last the Melbourne folk appear to have testified a keen and ready appreciation of the high-class musical fare put before them, and we repeat that the good seed sown in their midst cannot fail to ultimately bring forth rich fruit.

MANY years ago, and before the establishment of examining musical boards for the granting of diplomas to qualified teachers, we drew attention in this journal to the importance of separating the competent from the incompetent, so that the general public might have some guarantee of the fitness of a candidate for the post to which he or she aspired. The necessity of passing such an ordeal seems now to be generally acknowledged, and we are pleased to see that teachers are usually preferred who are entitled to place the word "certificated" after their name. If recognised qualified professors attached to public institutions were invariably judges on these occasions, the value of a diploma might be accurately gauged; but unfortunately in the present day the term "certificated" seems to act like magic, many appearing neither to know nor care by whom and where this "certificate" was granted. Doubtless any person or persons can open a school for musical instruction, engage professors and sign certificates; but such diplomas, being unsanctioned by any authority, really carry no more weight than—before the rise of examinations—they would have done had they been attested by professional men at their private residences. We all know that certain bodies in England have the sole power of granting what are termed musical "degrees"; but are not certificates really "degrees"? and should not, therefore, the issue of these be subject to very careful supervision? Unquestionably, no one will dispute the worth of a diploma legitimately gained before a well-known tribunal—in fact, it is, as we have already said, what we have for years ourselves laboured to establish—but there are certificates and certificates, and those who will not believe in any teachers who have not gained this distinction must be careful, therefore, that they do not rush into the opposite extreme of believing implicitly in those who have.

A WRITER in the *Brass Band News* has made a careful and exhaustive survey of the Amateur and Volunteer Bands of the metropolis, ending with a comparison between them and the famous contesting bands of the North of England. All this may seem to the general reader a case of history repeating itself in the matter of "tweedledum and tweedledee." But as these amateur bands represent the hobby of a great many who might, but for their existence, be spending their leisure hours in less creditable pursuits, the question involved is of no little importance. Many of these amateur bands play with a precision of attack and warmth and delicacy of expression

which delights as much as it surprises educated musicians when they hear them. If the question now agitated would lead to an improvement in the performance of some of the London brass bands it will have been worth while proposing it. The raising of the question will perhaps tend to quell the horror caused by the untrained and ill-balanced noises made by many amateur bands, not only in London, but elsewhere, whose chief desires at present seem to be the production of an unnecessary amount of "blare and bang."

WHEN authentic news becomes scarce, many of the musical journals abroad fall back upon stories of amateurs who are lucky enough to discover—of course, in a pawnbroker's window—genuine Stradivarius violins, of which they become masters on payment of a few shillings. One such story is reported from Norwich, Connecticut. A "perfect specimen of Antonius, the pupil of Andreas Amati, was sold, so the story goes, by a sad-faced, red-eyed stranger" for five dollars. It lay unregarded in the shop window for years, was ultimately purchased for one hundred dollars, and after the owner had cleaned "several inches of dust out of its body," he found that he was the owner of a genuine Stradivarius, dated 16—. It is not stated whether the Amati became changed during the process of cleaning into a Stradivarius; such a description would probably have spoiled the story. There is every reason to believe that this fiddle tale will ultimately stand in musical journalism in the place of the enormous gooseberry and the shower of frogs in the newspapers of every-day life.

VERDI'S "Otello" does not seem to have been brought out under a lucky star, though it must be admitted that on the occasion of its first performance at the Scala of Milan no pains were spared to promote its success. It has since been given at all the principal theatres of Italy. But neither in Paris, London, Berlin, nor St. Petersburg has it yet been heard; whereas in former days a new work by Verdi had scarcely been produced when it was at once announced for representation in all the principal capitals of Europe. At the Paris Opera-house there was a difficulty about the *prima donna*. At Drury Lane M. Jean de Reszke is said to have objected to the part of *Otello*, which has the disadvantage, indeed, of being inferior to the part of *Iago*. At Berlin everything had quite recently been arranged for the performance of a German version of the work when suddenly the celebrated tenor Herr Niemann, who was of course to have impersonated *Otello*, declared his intention to sing no more, and, according to present appearances, has left the stage for ever.

THAT the sound of a singer's voice can be translated by the phonograph is well known, or at least has been often asserted; but that instrument seems less successful in transmitting singers' names. The Belgian newspapers, for distances of 100 or 150 miles, use it in preference to the telegraph; and the *Indépendance Belge* was informed two or three weeks since by its correspondent at Calais that "Madame Nicolani" had just arrived and was on her way to Brussels. Whoever Madame Nicolani might be, she is less known to fame than Madame Nicolini, who herself is less celebrated as Madame Nicolini than as Adelina Patti. In consideration of these facts "Madame Nicolani" was transformed in the office of the *Indépendance Belge* into "Adelina Patti," and as Patti could only have come to Brussels for one purpose it was straightway

announced that she was visiting the Belgian capital in order to fulfil an operatic engagement. She had entertained no such intention and was all the time at her castle in Wales.

As we find, from announcements in the daily and other papers, that the musical compositions of amateurs are "corrected and prepared for publication" by competent professors, we often wonder that literary works and pictures cannot, "for a consideration," be as carefully supervised by authors and painters, so that before submitting them to public judgment we may at least feel sure that the recognised rules of language and of drawing will not be glaringly violated. The only difficulty in extending this idea would be that a reviewer in pointing out certain defects in a work would not be certain whether he was criticising a promising young artist or giving a gratuitous lesson to an old established professional "coach." At all events, in these days of prolific publication, we think the matter worthy of thought, for, as one of the audience at the Dublin Theatre exclaimed during the performance of a thrilling melodrama, "we don't expect acting, but you might give us grammar."

THE following advertisement, which appeared in *The Public Advertiser*, March 10, 1769, p. 3, col. 3, shows the estimation in which some persons then held the practitioners in music:—"Wanted, a Performer on the Organ, who is willing to act as Butler; and if he can shave and dress a Gentleman the more agreeable. Such a person applying to Mr. Woodfall, Stationer, at Charing Cross, may hear further." The profession would be rather shocked by such an offer now, though there are advertisements occasionally appearing which are couched in the like spirit. The desired qualifications vary, but the animus remains the same. It is not always a gentleman who is to be shaved and dressed.

FACTS, RUMOURS, AND REMARKS.

THE *Bury Times* has a Manchester correspondent who cherishes a grudge against the "Song of Solomon." Most people agree that the canonical book in question is an exquisite example of ancient Eastern poetry, both in its style and significance pure and lofty enough to bear the allegorical character traditionally assigned to it. But the gentleman who illuminates the columns of our Lancashire contemporary seems to be one of the nice people who have nasty ideas. He compares "Solomon's Song" to Ovid's "Art of Love," drawing a broad distinction between it and the other scriptures, in which "beauty and purity of expression seem to accentuate the suggestiveness," &c.

All this is *à propos* to a performance of the "Rose of Sharon" at Manchester, and, of course, our critic falls foul of the libretto, calling it an "incongruous literary mess" and "decidedly incongruous in style," presumably because, in his view, the "Song" and other portions of scripture decline to mix. He is good enough to describe it, further, as "a hash of sacred warp and secular woof" (what a fine "derangement of epitaphs") and as "cum-Bible-cum Arabian Nights-cum-Twaddle." After reading this and much else about the oratorio, we searched the article very carefully and at last came upon a solution of the doubt it had excited. Here is a key to the whole matter: "Sir Francis Bacon, the most gifted mortal who ever lived, has taught us the fundamental rules of good taste, both for the drama and music, in his 'instructions to the players' in the so-called *Shakes-*

pearean but really Baconian play of 'Hamlet.'" A hopeless case apparently!

CIRCUMSTANCES rendering inexpedient the revival of Sullivan's "Light of the World" at the forthcoming Gloucester Festival, his "Prodigal Son" will be substituted. The performance, with that of "The Golden Legend," takes place under the composer in person. It is now settled to have two new compositions at Gloucester—a work by Dr. Mackenzie and Mr. C. L. Williams's Church Cantata "The Last Night at Bethany." Hopes are entertained, also, of an orchestral piece from Mr. Cowen, whose return to England must precede a definite conclusion on the matter. Anyhow, the Cathedral Festival this year will be one of uncommon interest and importance.

MR. WILLIAMS'S Church Cantata is designed for Church use in Holy Week, and has been laid out somewhat on the lines of similar works by Bach. The librettist, Mr. Joseph Bennett, has taken the Scriptural narrative of the last evening spent by our Lord in the house of Mary and Martha, and founded upon each paragraph appropriate meditations, thrown into the form of verse, rhymed or unrhymed. For example, the declaration of Judas that the ointment should have been sold and the proceeds given to the poor, suggests a chorus beginning—

The poor! O Man of Sorrows!
O Wanderer, faint and weary!
Who is so poor as Thou?

The Cantata includes one orchestral number entitled "Our Lord sleeps." In the course of this a charming effect will be produced by the hushing of the instruments midway, while boys stationed at the east end of the Cathedral softly sing, accompanied by harps, "For so He giveth His beloved sleep."

NEVER teach your dog to play the pianoforte. A correspondent writes: "I was visiting a friend some years ago who owned a very beautiful and intelligent dog. My friend had been in the habit of sitting at the pianoforte with the dog on his knees, and pressing the keys down with the dog's paws. The dog's expression at such times was really quite a study, and he seemed to realise that an important and solemn operation was under way. I was told that the dog eventually would allow no one to play the pianoforte if he was in the room, but would bark and attempt to jump on the performer's lap, in order to take his usual place at the keys. It was only when he had been carried howling from the room that anyone could play the pianoforte in comfort, and enjoy other than the animal's two-part pieces." Here is a sad case of a noble dog-like nature reduced, by association with human beings, to the level of men and women.

VENDORS of patent medicines are adepts at springing advertisements of their wares upon unsuspecting readers. You see an attractive head-line among the news of the day; your interest is stirred by a few artful paragraphs *à propos des bottles*, and then you are brought up short by a recommendation of Somebody's soap, or So-and-So's Heal-all. The device seems to be creeping into the music trade. When looking through a review of new music the other day, we read: "The valse I am especially in love with is numbered Op. 30, No. 2; they are all published by Breitkopf and Härtel, and can be obtained here (as can all the foreign music mentioned), at Messrs. —, of —, who keep them in stock, whereas I think the other foreign music importers would be obliged to send abroad for them, thus causing a delay of at least a week." Barefaced, but not bad!

AN American lady has discovered that "youthful singing is often very distressing indeed to the cultivated ear," and thus, from the prosaic Western continent, comes another blow at our cherished traditions. Where in poetry or romance are children's voices anything but sweet, not to say angelic? It was a poet who said of them: "Voices of cherubs are they, for they breathe of Paradise; clear, liquid tones, that flow from pure lips and innocent hearts, like the sweetest notes of a flute, or the falling of water from a fountain." How pretty! and we are now to be told that (American) children's voices, as commonly heard, are loud, harsh, and rasping; that they should be trained from the top downwards instead of from the bottom upwards, and so on. Are none of our cherished beliefs sacred!

A SHORT time ago certain newspapers stated that an opera company performing in Melbourne consisted entirely of parrots, and had but one work—Bellini's "Norma"—in its repertory. We were gravely told that the birds went through their parts like human artists, but that the representative of the heroine became so alarmed by the frantic attempts of the audience to encore her in "Casta Diva" that she fled to the wings, and would not re-appear till the manager had entreated the audience to abstain from ill-timed applause. No doubt this beautiful parrot's tail—no, tale—was invented by some Berlioz as a scathing satire on Italian opera generally, but that it was rather too deep-laid and no one saw it. Yet, regarded as sarcasm, there seems to be considerable sting in it.

THE gentleman who annotates the catalogues of the Royal Academy of Arts should be provided with a musical assistant. Describing the portrait of Mr. Piatti, by the late Frank Holl, he says: "Three-quarter figure, seated to l., full face; his double-bass, on which his l. hand rests, between his knees, a bow in his r. hand, spectacles, dark background, with tapestry." The objections to this account are, first, that Mr. Piatti does not play the double-bass, and, next, that if he did, he could not hold the instrument between his knees. In point of nomenclature, the violoncello is unlucky. There be those, on the one hand, who call it a bass fiddle, and, on the other, there be men like the R.A. scribe, who know it only as a double-bass.

"WHY is the viola so little cultivated, in comparison with the rest of the violin family?" An enthusiastic amateur answers that it is because the notes for the instrument are written in the alto clef. Musicians will of course tell us that this must be so; but considering that in music printed for the tenor voice the treble has now supplanted the orthodox C clef, there may still be some hope for our correspondent. Public opinion has much power in pressing forward any system which tends to popularise music, and as so much has already been conceded, the boldest innovator has at least a right to be heard.

THE "Automatic Pianoforte Player," lately announced, has many advantages. There is no necessity for it to practise scales and exercises every morning, or that keys should be held down whilst single notes are thumped out with one finger. Its performance need never interrupt conversation; it can be stopped at any moment by the will of the majority; and criticism, however severe, can give no offence, defects, if any, being rectified on application to the manufacturer.

UNDER the title of "A Fantasia at Suakin," the *Daily Telegraph* gives an account of a recent Moslem merry-making. "There were tom-toms of gourds, baked clay, bowls, barrels, and copper kettle-drums, with most ancient and quaint wind and string instruments—ram's horns shells, and the savage progenitors of banjos and harps." The Concert began with "tom-toming, horn-blowing, thrumming of strings, shrill monotonous trilling by the women, and a medley of war-whooping and sing-song repetition, three syllables and two notes, by the men." This, we should imagine, is the severest attack that has yet been made upon the British.

THERE are just now two more of those dreadful works coming out which strive to find a connection between musical sounds and colours. The authors of such nightmare productions all go upon what appears to them the convincing proof of such connection—namely, that there are seven notes in the scale and seven colours of the spectrum. But there are *not* seven notes, and only seven, in the scale. We Europeans choose to select twelve out of the infinite possible number, while the Egyptians, we are told, have twenty or thereabouts. And the solar spectrum has *not* seven colours, as any one with eyes in his head can see, but three primary and any number of secondary tints.

RECENT criticisms upon the examining mania have not been confined to England. The *Musical Record*, an American contemporary, observes: "Many teachers think that examining is teaching. They continually ask questions instead of imparting information, and these questions are not often Socratic. They play cat and mouse with a little morsel of information, dragging it back almost before it has parted from them. If they make the statement that 'the cat has a tail,' they must ask, 'What has the cat?' 'Who has the tail?' 'What about the cat and the tail?' And all this time the class is not learning anything."

MADAME ADELINA PATTI has been playing the part of Lady Bountiful in Swansea Valley, according to annual custom. The money value of her gifts to the poor has not been stated, but let us put it as equal to the artist's receipt from a single Concert, and say six or seven hundred pounds—no mean sum wherewith to lighten the homes of a few cottagers. We talk of the fabled achievements of Orpheus, at whose bidding

Plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

What is Orpheus to Madame Patti, who has only to open first her mouth and then her hand in order to make glad the hearts of the distressed.

WE once heard a young student estimate the worth of Beethoven's Sonatas by their prices, declaring that her sister had got beyond her because she played a five-shilling one, whilst hers only cost three shillings. Recently we have met with another test of the merit of music, for in a notice of a Concert the critic says that a certain piece was the principal feature of the evening "because it was the longest."

THE query "Who gives lessons on the harp?" which appeared a few days ago in a morning contemporary, is evidently modelled upon the well-known "Who's Griffiths?" Let us hope that this form of appeal for pupils from members of the musical profession may not spread.

AN American correspondent has let the world know the reason why Mr. Straus, the eminent and respected violinist, remains a bachelor. "I remember a phrase of his as he was taking his violin lovingly out of its case: 'I shall never marry. This (touching his violin) has all my affection; it is wife, friend, everything to me; it knows when I am sorry and mourns with me; it knows when I am glad and rejoices with me; it never scolds, it never tires of me.'" Mr. Straus's spouse has at least two of the virtues catalogued by old Jeremy Taylor in his description of a good wife: "She is the minister of graces innumerable," and "her voice is sweet music."

MR. ANDREW LANG and Mr. Baring-Gould have recently turned attention to English folk-songs, pleading for their collection and preservation before they disappear and are no more known. The matter is certainly important for various reasons, and we hope that its urgency will lead to prompt measures of preservation. By the way, it is curious to find Mr. Lang, when talking about a thoroughly English subject, using the German word *Märchen*. Our folk-songs do not come to us from Germany, and surely there is no serious objection to the English term "legends."

ENGLISH clergymen are hard to beat in the matter of advertisements for musicians willing to take charge of an organ and a horse, or tend the rectorial garden when not playing in church, but our Transatlantic kin are running them hard. The following lately appeared in the *New York Herald*: "Musicians wanted.—An A No. 1 String Band of four or five men, who could also act as bookkeeper, night-watch, barber, telegraph operator, or other hotel work; must be sober, honest, and capable; to go South in winter and Colorado in summer." There has, no doubt, been a rush of Germans to the address given.

INFINITELY sad was the fate of Mr. John Barraclough, who lost his life in the late snowstorm. Within sight of Lincoln Cathedral, of which he was a lay vicar, and almost within calling distance of help, the merciless weather got hold of him and killed him by the road side. His actual passing away, under the benumbing influence of cold, may have been painless, but who can think without compassion of the struggle with the elements, of the growing despair and final surrender. The essentials of tragedy were not wanting in the scene of the lay vicar's death.

SIR ARTHUR SULLIVAN is known to watch over his musical progeny with all a parent's solicitude, but we cannot bring ourselves to believe, without further evidence, that he objected to, and insisted on the suppression of a parody on the theme of his "Lost Chord," introduced by Mr. Solomon into that very transitory entertainment, the Guards' burlesque. Sir Arthur's known ability and readiness to appreciate a joke is such strong *prima facie* evidence against the truth of the report that his admirers put the rumour from them as an invention of the enemy.

ORGANISTS should not consult their clergyman about the selection of voluntaries. It is reported that when a certain reverend gentleman was approached by his musical colleague with the question: "What shall I play?" he, with his mind fixed upon the sermon, answered: "What kind of a hand have you got?" That organist left the vestry under the reproach attached to men who give occasion for the enemy to blaspheme.

"IL TROVATORE" has actually been performed at the Metropolitan Opera House, New York, the temple of Wagner and German Opera, and the Wagnerian critics had to notice it. He of the *Tribune* said "the audience were light-hearted children"—a good thing anyhow. His brother of the *Sun* admitted that Verdi's music has "some genial qualities"; and the writer in the *World*, speaking exactly what he felt, protested that "after a heavy dose of Wagner, Verdi is thoroughly enjoyable." To crown all, a musical journal oddly declares: "Wagnerism is dying of its own too much."

THE Crystal Palace directors are contemplating the performance, in the central transept, on June 22, of Mendelssohn's "Elijah." It is not correct that the work will be given under Handel Festival conditions; because, though Mr. Manns's orchestra will, of course, be enlarged, only the London contingent of the Festival choir will attend. Mendelssohn's orchestration will assuredly lose much in so vast a space as the transept; but the choruses may be expected to come out grandly. The occasion cannot fail to be one of interest.

FOR some time past rumours have been heard of a wonderful scheme, destined, like many predecessors, to rehabilitate Italian opera. The embryo project was made very mysterious, and we could only judge by the important air of those who professed to be "in the know" that very great things were anticipated. There being, we are assured, no further occasion for secrecy, the curtain has been drawn and we see—nothing! The scheme, like Macbeth's Witches, has made itself air.

IT is stated in a New York paper that the ladies who impersonated the Rhine Maidens at the recent production of "Das Rheingold" actually suffered from "sea-sickness," due to the motions they were compelled to make by Wagner's inexorable machinery. The rehearsals, we are told, had to be interrupted on several occasions till the poor women could recover. A lively commentator puts their sad condition very tersely: "Fancy having to bring out your notes and keep down your breakfast at the same time!"

GERMAN opera at Rotterdam appears to be in a bad way. The director having made a public appeal for funds and obtained no response, has addressed himself to the guardians of the public purse, who are not expected to unloose its strings in his favour. The case of Italian Opera in Rome is little better, the total receipts of four theatres, including the two opera houses, on a given evening being no more than 3,000 francs! "C'est maigre!" comments the *Ménestrel*.

MUSIC has a place in politics. The Italians having revived the "Sicilian Vespers," and applauded it with significant looks towards France, the lively Gaul has replied by playing Offenbach's "La Fille du Tambour Major," with one eye on Italy. The scene of Napoleon's entry into Milan is the actual retort courteous. This sort of war is, at any rate, cheap, bloodless, and amusing, and we can wish success to both sides.

A COUNTRY correspondent who has seen two pieces advertised as the "Rage of London," writes to ask how he can be certain to purchase the right one, especially as the "rage" has hitherto been confined to the metropolis. We regret that we cannot assist him in the matter.

ANOTHER American critic of the "Rheingold" has discovered that the language used by the River Girls is Volapük. He bursts into song over the idea and exclaims:

And round it float three Maidens, for its recesses hold
The treasure they are charged to guard, the magic, mystic Gold;
And up and down, and back and forth, they go in wild gyration,
And Volapük their level best in this painful situation,
"Weia Waga" is their song, "Wagga-wagga and Wakulla,
Wissahukon, Wackassassa, Witlahrochee and Walulla!"

AN incident, resembling that which followed the breaking of Mr. Beerbohm Tree's "points" at the Crystal Palace, recently took place in Rome during a performance of "Les Huguenots." While the duel scene was going on a catastrophe happened to the costume of one of the performers, and a garment which is indispensable even to a Huguenot fell down about his knees. The scene ended with a universal roar of laughter.

THE Duke of Saxe-Coburg has not yet been convinced that the composition of Italian Opera is beyond him. His first two works of the kind were produced in England, and promptly condemned, as elsewhere, but the Duke goes calmly on, and now the world is threatened with another, called "Diana di Solange." Proverbial philosophy teaches to "beware of the third time," and Mr. Augustus Harris should be on his guard.

MR. LUDWIG, now in the United States with a Concert party, finds that there is money in Irish music. The sympathy of the Americans goes with him, and, of course, the expatriated Hibernians hail him with all the emotionalism of their race. He is fortunate in having such a stock of songs to draw upon. The "distressful country" is rich in beautiful tune, and can put her sorrows to music which might melt the heart of the world.

PROGRAMME of the Leeds Festival, 1889: Mass in E flat, Schubert; German Requiem, Brahms; "Faust," Berlioz; "Lobgesang," Mendelssohn; Music to "A Midsummer Night's Dream," Mendelssohn; Choral Symphony, Beethoven; "Sword of Argantyr," Corder; music to Pope's "St. Cecilia" Ode, Parry; "Sacrifice of Freia," Creser; "Golden Legend," Sullivan, and some works of smaller dimensions.

ANOTHER story of Dr. von Bülow, who, unlike his countrymen generally, is said to have great contempt for titles. A singer at one of the Philharmonic Concerts addressed him three times as "Herr Professor." He took no notice the first and second time, but the third was too much for him. "Madame," he said, "if you wish to offend me at any cost, call me Court pianist."

A MEETING was held at the Royal College of Music, on the 20th ult., to consider in what way Joseph Joachim's English admirers can best celebrate his artistic jubilee. At Cambridge the great violinist will be placed by his friends in the seat of honour at a banquet—a thoroughly English procedure, which the guest, being quite at home in England, will properly appreciate.

AMATEUR pianists of the sensational school have a fine time before them. Sapelnikoff is coming from St. Petersburg, and there is talk of the advent of Rosenthal from America. Each is "the very greatest of the modern school." How the strings and hammers will fly!

THE Communal Council of Brussels have got rid of Messrs. Dupont and Lapissade, directors of La Monnaie, by a summary process. Although those gentlemen had accepted every condition for a new term, they were beaten by 14 votes to 13. The decision came as a great surprise. According to one journal the directors were not humble enough. Town Councillors stand on their dignity.

As was expected of him, Verdi puts his foot down resolutely on the project to celebrate his artistic jubilee. He does not hum and haw about it, but speaks straight to the point, declaring, through the *Gazzetta Musicale* of Milan, that he is resolutely opposed to the scheme in whatever fashion it may be carried out. This is quite refreshing in a pushing and self-seeking age.

A PROFIT of £200 was made by the Committee of the North Staffordshire Musical Festival held at Hanley in October last, the receipts being £946 19s. and the disbursements £746 19s. The Pottery people have, apparently, found out the secret of making two ends meet and overlap. At Gloucester, the chorus, for four days' work, cost £800; at Hanley, for one day, the expense was £42 1s.!

MR. MAZZUCATO having been engaged by Mr. Harris to write an Italian version of the "Meister-singer" book, has disappeared and cannot be found. Most probably, the missing man has retired to some desert place where he can wrestle with his task, thus reviving an ancient practice. Later news: Mr. Mazzucato discovered in Milan, which is not a desert place, and probably there has been no wrestling.

WE hardly know whether or not to congratulate Mr. Max Pauer upon his inability to accept the post of professor of pianoforte solo playing offered him at the Prague Conservatorium, so much depends upon circumstances. But there is no difficulty in tendering felicitations upon the fact that while one important academy holds him to an engagement another seeks to entice him away. This is something like appreciation.

DR. MACKENZIE'S "Dream of Jubal" has been already announced for performance by the Brighton and Hove Choral and Orchestral Society, on June 6, and the Cheltenham Festival Choral Society, and one or two of the London suburban societies are contemplating the production of the work.

AT last an occasion has been found for that vocal defect, the *tremolo*. The Rhine Maidens in New York are all "wobblers" of a pronounced description, but they have a press friend who points out that, as they are supposed to be singing under water, the effect of their performance is realistic. So true is it that nothing has been created in vain.

M. RENÉ BAILLOT, a Professor at the Paris Conservatoire, has sold to the library of that Institution the autograph of Beethoven's Pianoforte Sonata in F minor (Op. 57). The sum demanded was only 600 francs, which M. Baillot has given to a musical charity. At the sale of Beethoven's effects this same manuscript was disposed of for thirty-six kreutzers.

At the Casino in New York you, wanting an opera-glass, drop a "quarter" into the slot of a box in front of your seat, and the binocular is automatically delivered. Impulsive people cry, "What faith in human nature!" not knowing that before the Automatic Opera Glass Company began operations all pawnbrokers were warned against taking the glasses in pledge.

DR. VON BÜLOW declares that he is not wanted in England. Nothing could be farther from the truth. The Doctor is welcome whenever he chooses to come. He instructs us, and blends instruction with amusement, to say nothing of a pleasurable anxiety as to what he may do next. Just now, we presume, the Doctor is forging a thunderbolt for the behoof of Rubinstein, who lately scored off him so unmistakably.

A PRIVATE letter from Madrid informs us that Mr. Mancinelli's orchestral work, "*Scène Veneziane*," lately produced in the Spanish capital, will be performed in London this season under the composer's direction. The piece is in five movements, founded on the incidents of a love story, and the Spanish critics speak well of it.

ONE paragraph in the latest from America is too good to be lost. While the country was mourning the death of General Grant, and memorial services were everywhere being held, the proprietor of a dime museum in Albany announced the following programme:—"In memory of General U. S. Grant. Grand Sacred Concert. Two Hours of Solid Fun!"

THE Eton College Choir sang Stanford's "Revenge" to the Queen and Empress Frederick, at Windsor Castle, on Saturday last. The theme is a good one for hearing in the palace of an English sovereign. How that "bright occidental star," Queen Elizabeth, would have revelled in it.

THE vicar of Coleford, Gloucestershire, writes to the *Guardian* in horror because two Church of England musicians recently lent a helping hand at a Nonconformist bazaar. It would seem that the organ gallery is a place more conducive to generous feeling and brotherly love than the pulpit.

THE last new satire on musical prodigies is immense. There is a monkey which has been taught to play the pianoforte. Being quadrumanous he performs pieces for four hands, and—turns over with his tail!

MADAME MARGARET DE PACHMANN is now residing in Paris and winning hearty applause by her excellent pianoforte playing. We are glad to learn that Mr. Arthur Chappell has engaged this accomplished artist for a Popular Concert.

MADAME PATTI kept her birthday at Craig-y-nos Castle, for the first time, on the 19th ult. The servants got up a "surprise" for their mistress in the shape of a performance of some kind, particulars of which are not to hand.

IF anybody wants to spend £2,000 on a violin, he may be interested to know that the present possessor of a magnificent instrument, in Glasgow, is prepared to refuse the sum.

A CONTEMPORARY prints an excellent letter, which is headed "The Encouragement of Comopsers." By all means let the "comopsers" be encouraged if they want it.

ROYAL CHORAL SOCIETY.

WE have to record two performances by this Society during the past month, the first of which, however, may be briefly dismissed. One performance of "*Elijah*" resembles another at the Albert Hall, so far as regards the choruses, and that of the 2nd ult. was only noteworthy on account of the fact that the list of soloists did not include a single member of the quartet usually associated with this and other oratorios—we refer, of course, to Madame Albani, Madame Patey, and Messrs. Lloyd and Santley. Madame Nordica and Mr. Henschel, however, repeated the successes they had won in "*Elijah*" at Novello's Oratorio Concerts in the previous week. Madame Belle Cole has greatly improved, and Mr. Charles Banks gave moderate satisfaction. One of the most acceptable solo efforts was that of Miss Julia Neilson, in "*Woe unto them*," and the young artist would do well to devote more of her attention to the concert-room, where she could not fail to be welcome.

The Concert of the 20th was of greater interest, as the principal item was Signor Mancinelli's sacred Cantata "*Isaías*," which had not been heard since its production at the Norwich Festival in October, 1887. As festival novelties are now so quickly brought to a hearing in London as a rule, we must look for some special cause for this neglect, and we may find it in the peculiar characteristics of the work, which render it utterly unlike the masterpieces of sacred musical art which have found favour in this country. Signor Mancinelli, being an Italian, cannot be blamed for writing like an Italian, and where he has permitted his talent to exercise itself naturally, he has been entirely successful. The melodic charm and expressiveness of the opening chorus of *Maidens*, the duet between *Anna* and *Judith*, *Hezekiah's* air at the opening of the second act, and both *Finales* is undeniable. Where the composer attempts to be picturesque, however, he becomes simply vulgar and theatrical. Much of the long declamatory solo of *Isaías*, in the first part, is mere bombast, and the orchestral illustration of the destruction of Sennacherib's host is melodramatic music of the most tawdry kind. It need scarcely be said that the contrapuntal elaboration which we are accustomed to look for in sacred works is conspicuous by its absence. Only pedants, however, would complain of this; a sweeping impressive unison is preferable to a fugue in which there is nothing save mere science. It is not at all likely that "*Isaías*" will ever be popular with choral societies, but it is the work of a very clever musician from whom much may be expected. The performance was in all respects creditable to Mr. Barnby and his forces. The choir sang with the utmost spirit, and the effect when the entire mass moved in unison or in broadly written harmony was exceedingly fine. The soloists were well chosen. Madame Nordica is essentially a dramatic soprano, and she rendered the fullest possible justice to the soprano music. Miss Lena Little and Mr. Barton McGuckin resumed the parts they had so ably interpreted at Norwich. Mr. Alec Marsh was competent in the *little rôle*, and Mr. Lucas Williams made a very favourable impression in the curious solo allotted to *Sennacherib*. "*Isaías*" was preceded by Mr. Barnby's effective setting of the 97th Psalm, "*The Lord is King*," which, it may be remembered, was composed for the Leeds Festival of 1883.

The performance of Benoit's "*Lucifer*," which was postponed, will now take place on April 3. It is understood that Madame Lemmens Sherrington will re-appear at this Concert.

LONDON SYMPHONY CONCERTS.

ALTHOUGH Mr. Henschel has not brought forward any novelties of exceptional importance, he has given a series of programmes strong in general interest and variety during the past month. The first Concert of which we have to take note is that of January 29. This commenced with Mr. Hamish MacCunn's fresh and spirited Overture "*Land of the Mountain and the Flood*," which first drew attention to the brilliant talent of the young Scottish musician. It was conducted by the composer himself, and was very warmly received. A Ballad in F sharp minor, for violin, by Mr. Henschel, proved to be a favourable example of what the Germans call "*Kapellmeister*" music. That is to say, it is generally effective and musically without being original. Brahms's melodious and genial Symphony in D

(No. 2) was, on the whole, satisfactorily rendered, and the programme was completed by Glinka's characteristic piece, "Komarinskaja," and Wagner's "Huldigungs-Marsch."

Tschaikowsky's Solemn Overture "1812" was repeated at the next Concert, on the 5th ult. It cannot be said that the work gained much by a second hearing, for beyond the subject-matter, which for the most part is not original, it contains very little of interest. It is to be hoped that Tschaikowsky's New Symphony in E minor, which we are to hear at the Philharmonic Concerts, will prove a more worthy example of the Russian School. The orchestra was in unusually good form on this occasion, and we do not desire to hear a better performance of Schubert's Unfinished Symphony in B minor, nor of Liszt's Symphonic Poem "Les Préludes." Saint-Saëns's grotesque piece "Danse Macabre" is scarcely worthy of a place in a high-class programme; it would be more suitable at Promenade Concerts. Mr. Max Pauer's rendering of Beethoven's Concerto in E flat was mediocre, and therefore does not call for high praise nor severe blame.

The following Tuesday was the eve of the anniversary of Wagner's death, and very naturally Mr. Henschel marked the occasion by performing selections from the Bayreuth master's works, coupling therewith Beethoven's "Eroica" Symphony. Of course he had his reward in a greatly increased attendance, as for some occult reason which conservative musicians cannot understand, the public persists in regarding a programme composed entirely of Beethoven and Wagner's music as more attractive than any other, so far as orchestral Concerts are concerned. The selections given on the present occasion are now so familiar, that neither description nor comment is necessary. They comprised the Prelude to "Lohengrin," Hans Sachs's Monologue "Wahn, Wahn," from "Die Meistersinger," splendidly rendered by Mr. Henschel; the Prelude and the Good Friday Music from "Parsifal," and the Prelude and close from "Tristan und Isolde." If the rendering of these excerpts was not exactly such as would have satisfied the most fervent admirers of the poet-composer, it was on the whole satisfactory, and each piece roused the crowded audience to enthusiasm.

The Concert of the 19th ult. was the last of the subscription series. There was plenty of variety in the five items of which the programme was composed, but unfortunately all of them did not prove equally satisfactory. The Overture to Wagner's early opera "Die Feen," which was recently revived, somewhat unwisely, at Munich, was of course regarded only in the light of a curiosity. Wagner himself looked upon it with contempt, and it would have been better to have allowed it to rest. The body of the work was written at Würzburg in 1833, when the composer was chorusmaster in that city, and the Overture was added during the first week of the following year. It is a fully-developed piece, in regular form. In the introduction the identity of the composer may be faintly discerned, but the *Allegro* may fairly be described as Weber and water until the *Coda*, when there is a phrase almost identical with one at the close of the second act of "Der fliegende Holländer." The Overture was received with indifference, and it is not likely to be heard again. Of the rendering of Beethoven's Violin Concerto by Mr. Johann Kruse, it is unnecessary to speak, as the player is not likely to appear again on a London Concert platform until he has made progress in the technicalities of his instrument. His engagement on the present occasion was an unfortunate mistake. Haydn's Symphony in B flat (No. 9 of the Salomon set) was very welcome, and its cordial reception should encourage those who have the management of orchestral Concerts to make more extensive use of the cheery old master's works than at present they seem inclined to do. Mozart's Overture to "Die Zauberflöte" headed the programme, and Liszt's Hungarian Rhapsody in D (No. 2) closed it. Of the extra Concert, at which Mr. Broughton's Leeds Choir was to appear in Mendelssohn's "Walpurgis Night" and Beethoven's Choral Symphony, notice must be reserved until next month.

CRYSTAL PALACE.

The announcement that Otto Hegner would play at the Palace on the 9th ult. was enough to account for the very large audience which assembled at the resumption of the

Saturday series. The novelty of the programme was the Overture to Lalo's opera "Le Roi d'Ys," a sombre and elaborately scored specimen of the modern romantic French school, to which the author belongs in sentiment if not in years, the date of his birth, according to the programme-book, being as far back as 1823. He is chiefly known to English audiences by his violin music, for which Señor Sarasate exhibits a marked predilection, and by a fine Quartet which Sir Charles Hallé introduced at one of his Chamber Concerts last summer. Connoisseurs of his music assert that his true bent is towards the drama, but this is a question which cannot be decided by a single hearing of a detached fragment of his opera. Beethoven's third Concerto (that in C minor) was chosen by Otto Hegner as his *cheval de bataille* on this occasion, and his performance was, in spite of the necessary limitations, a signal success so far as the suffrages of the majority of those present were concerned. Adverse comment has been excited by his introduction of an elaborate and highly inappropriate *cadenza* in the first movement, but as this embellishment was the work of his teacher, Herr Glaus of Basle, the error in judgment may be readily condoned. For his solos Hegner gave two pieces by Liszt, and being encoered for his rendering of the study "Gnomonreigen," played a Sonata of Scarlatti's. The programme also included fine performances by Mr. Manns's orchestra of Beethoven's Eighth Symphony and Wagner's "Rienzi" Overture. Miss Emily Spada, an American vocalist, who replaced Madame Nordica in "The Golden Legend" at one of the earlier Concerts of this series, and has since been heard at the Albert Hall, sang "Robert, toi que j'aime" and *Elizabeth's* Prayer from "Tannhäuser." Her voice is of considerable volume, but hard in quality, and both in the matter of tunefulness and production she leaves room for much improvement.

Mr. Hamish MacCunn's new and important work "The Lay of the Last Minstrel," given on the 16th ult., contains some fine thoughts, an immense amount of energy and fire, some detached scenes of considerable beauty and originality, a masterful treatment of all the resources of a full orchestra, evidences of a real rhythmical instinct, and a happy audacity in attacking a dramatic situation which seems never afraid of failure. It must be confessed that the shortcomings of the composition are due in great part to the scrappiness of the libretto. All development and continuity are precluded by the way in which the story is cut up into a number of very short scenes. A dramatic Cantata of this kind, where the chorus are not the *actors* of the drama but only the *reciters* of the occurrences in that drama, must be a hybrid sort of a thing at best. Hence writers like Dvorák in the "Spectre's Bride," being fully aware of this, use the words only as a means to an end, and, *pace* Wagner, Dvorák's success justifies the method. He gives us plenty of development, is not afraid to repeat words, and writes some very fine long movements. Mr. MacCunn on the other hand, goes to the extreme of saying his say once (and very well sometimes), but before his hearers have time to feel an interest in the movement it is over; the full close comes and we are started in a fresh number.

The performance of the Cantata was of very unequal merit, the chorus leaving something to be desired on the score of attack and tune, especially in the tenors. Of the soloists, Mr. Andrew Black was by far the most successful, using his fine voice with excellent result in the baritone *rôle*. Madame Nordica did her best with the soprano part, but failed to make it attractive. Mr. Iver McKay sang the tenor music with all possible effect. Mr. Manns conducted with great care. A very hearty welcome was given to the composer, who was called on to the orchestra at the close of his work.

Professor Stanford's new Symphony, which was performed for the first time in this country at the Concert of the 23rd ult., fully justified the high praise bestowed upon it by the Berlin press. It is not only exceedingly interesting as a piece of scholarly workmanship; it is also full of fresh and genial thoughts. The *Intermezzo*, already known as an *Entr'acte* to the composer's "Edipus" music, is thoroughly graceful and attractive; but it is in the slow movement that the composer has put forth his whole strength. We have not space to do more than indicate the singularly effective introduction of the second subject, in which the harp

accompaniment plays a most prominent part, and the impressive climax in which the movement culminates. The *Finale* is a most spirited movement, in which one can hear the instruments, as though endowed with human voices, for ever reiterating the word "Freiheit." The first principal subject is a fine and original tune, a fact on which we lay the more stress because the second subject of the first movement is practically indistinguishable from the theme of the first of Brahms's *Liedeslieder* (first series). The performance was on the whole excellent, though the *Intermezzo* was taken too slow and the *Finale* somewhat hurried. In conclusion, we have no hesitation in pronouncing this Symphony to contain the best and maturest work which Professor Stanford has yet done. It exhibits the qualities of head and heart in completer equipoise than is to be met with in any of his previous compositions. Fräulein Fillunger, the vocalist on this occasion, confirmed the favourable impression which she created at the Popular Concerts. She not only uses a good voice in thoroughly artistic fashion, but she is endowed with a thorough musical instinct and an admirable sense of rhythm. Fräulein Fillunger's selections were Beethoven's "Ah! perfido," and Schubert's "Die Allmacht," both exacting songs, and in each she achieved a marked success. Miss Fanny Davies was heard in Reinecke's Concerto in F sharp minor and Mendelssohn's Prelude and Fugue in E minor (Op. 35). The former is not a work calculated to awaken enthusiasm, but Miss Davies managed to render the solo part very effective by her artistic and finished playing. The programme also included the Overtures to "Saul" and "Ruy Blas," and a selection from Grieg's piquant Suite "Peer Gynt."

MONDAY AND SATURDAY POPULAR CONCERTS.

So far, the present season of this enterprise has been even more quiet and uneventful than usual, and with few exceptions the programmes during the past month require little more than formal record. One of these exceptions was the Concert of Monday, January 28, with which our notice must commence. This was rendered interesting by the production of a new Sonata for pianoforte and violoncello by Signor Piatti. It is only within the last few years that the accomplished artist has devoted himself to the composition of Sonatas. No. 1, in C, was produced on January 5, 1885, and No. 2, in D, on April 5 of the following year. The present work is in F, and consists, as usual, of three movements. The general style of the music is elegant and refined rather than vigorous and passionate. In the first movement the most noteworthy features are the melodious second subject and the charming *Coda*. The slow movement, a *Romanza* in B flat, flows on pleasantly from the first note to the last, and the *Finale* is nearly equal to the first movement in merit. It should be added that Signor Piatti has divided the interest fairly between the two instruments. The rendering of the work by the composer and Miss Fanny Davies was of course perfect, and, equally of course, it was warmly received. Another novelty was Schumann's *Fantasiestücke* (Op. 111). This charming series of three pieces in the composer's most attractive manner was executed to perfection by Miss Davies, who is one of the few pianists who give perfect satisfaction in Schumann's music. Mozart's Quartet in C (No. 6) and Haydn's Pianoforte Trio in the same key completed the instrumental portion of the programme. Miss Liza Lehmann being unable to appear as the vocalist, her place was taken by Miss Marguerite Hall, whose rendering of songs by Schubert and Goring Thomas gave much satisfaction.

The Concert of Saturday, the 2nd ult., may be dismissed with a few lines. The great attraction was Schubert's Octet, which was magnificently played by the same artists as on a former occasion this season. The only other concerted work was Emmanuel Bach's Sonata in C minor, for pianoforte and violin, not so elaborate or characteristic of the composer's style as some of these not yet introduced at these Concerts, but nevertheless a pleasing work. There was only one song, Macfarren's "Pack clouds away," which was sung by Miss Kate Flinn. Sir Charles Hallé played Chopin's Impromptu in F sharp and his Polonaise in F sharp minor.

The large attendance on the following Monday was to be accounted for by the presence of Beethoven's Septet in the programme, and also because Mr. Max Pauer was announced to play Schumann's Etudes Symphoniques, a more important work than is now often heard at the Monday Concerts. Of the former of course nothing need be said. Mr. Max Pauer, who is now established as a professor at the Cologne Conservatorium, has scarcely improved as an executant since he was last with us. There were not a few mistakes in the earlier portion of the work, but he improved as he went on, and the rendering of the brilliant *Finale, à la Marcia*, was all that could be desired. Mdle. Fillunger, made an extremely favourable impression in *Lieder* by Schumann and Brahms. She has a bright, powerful voice, particularly good in the upper register, and she sings in an expressive, almost dramatic style. Haydn's Quartet in D minor (Op. 42) completed the programme.

On Saturday, the 9th ult., Mr. Johann Kruse, a new violinist, made his first appearance. We understand that he was born in Adelaide, of Belgian parents, and he has studied under Herr Joachim. The impression he made was that he has profited by the teaching he has received. An unfortunate defect, however, is his frequently imperfect intonation. This was noticeable alike in Schubert's Quartet in D minor and in Spohr's *Scena Cantante*, which he chose as his solo. Mr. Max Pauer brought forward Hummel's almost forgotten Sonata in F sharp minor (Op. 81). It is not a very interesting work as a whole, but the last movement is far superior to the other two. Miss Marguerite Hall was again the vocalist, and she had to decline an encore after Miss Carmichael's charming "June Song." The Concert ended with Beethoven's String Trio in C minor (Op. 9, No. 3).

Mr. Johann Kruse was again the leader on the following Monday, and on this occasion he brought forward a remarkably vigorous and effective Sonata in G minor, by Tartini. His execution in this and also in the concerted works—Beethoven's Quartet in E flat (Op. 74) and Brahms's Trio in C minor (Op. 101)—was somewhat rough and unfinished. Mr. Max Pauer played Chopin's Nocturne in E, and the Scherzo in B minor, being far more satisfactory in the second than in the first of these pieces. Thanks are due to Miss Liza Lehmann for introducing two songs by Mr. Hamish MacCunn, though it cannot be said that they show the young Scottish composer in his most favourable light. They are settings of verses by Thomas Moore, and Mr. MacCunn was evidently not so inspired as he is in illustrating the poetry of his native land.

The programme of Saturday, the 16th ult., was wholly made up of familiar works. They included Mendelssohn's Quartet in E flat (Op. 44, No. 3), Beethoven's "Waldstein" Sonata, played in her most conscientious manner by Miss Agnes Zimmermann; Schumann's Pianoforte Quartet in E flat (Op. 47), and three of Dr. Mackenzie's violin pieces, rendered by Madame Néruda. Nos. 2, 3, and 4 are evidently preferred by the artist to the others, but it would surely be well to give the latter a trial. Mrs. Henschel sang in her most charming manner Brahms's "Gute Nacht," and a very pleasing setting of verses by Tennyson, "O sun that wakenest," by Mr. F. Corder.

Again, on Monday, the 18th ult., there was little or nothing requiring comment. A wonderfully fine performance of Schumann's Quartet in F (Op. 41, No. 2) was really the most attractive feature of the Concert. Chopin's Andante Spianato and Polonaise in E flat only enabled Miss Fanny Davies to display her executive powers. Signor Piatti's new Pianoforte and Violoncello Sonata in F was repeated, and the Concert ended with Beethoven's familiar Sonata in G, for pianoforte and violin (Op. 30, No. 3). Mr. Santley gave two of his well-worn airs, with the threadbare "To Anthea" as an encore.

The public came literally in strong force on Saturday, the 23rd ult., which is the last Concert we can notice this month. The cause of this unwonted excitement was the announcement that Herr and Madame Grieg would appear for the first time at these Concerts. The Scandinavian composer is a great favourite with the English public, by whom his piquant and characteristic pianoforte music is very highly appreciated. On the present occasion he showed his exquisitely delicate touch in two of his charming "Scenes from National Life" ("Aus dem Volksleben"), Op. 19.

and joined Signor Piatti in his Sonata in A minor, for piano-forte and violoncello (Op. 36), a very winning and attractive work, especially the fresh and unconventional *Finale*. An apology was made on behalf of Madame Grieg on the ground that she was suffering from a sore throat; but it was scarcely needed, as she was heard to much advantage in three songs from Op. 5, and another three from the set entitled "Mountain and Fjord" (Op. 44). Spohr's Quartet in A (Op. 93) and Haydn's Quartet in C (Op. 33, No. 3) completed the programme, these tuneful works being quite in keeping with the music of Grieg.

LIVERPOOL PHILHARMONIC SOCIETY.

THE respected musical editor of the *Liverpool Mercury* has put forth an interesting and valuable record of this Society's career since its institution fifty years ago. We do not propose to examine its contents now, though we may return to them later. Our present business is with a celebration of the Jubilee in the Philharmonic Hall, on the 5th ult.—an occasion for which special preparation had been made by the liberality of the Society's President, Mr. Walter Clark. To this gentleman belongs the credit of calling Dr. Mackenzie's "Dream of Jubal" into existence. He applied to the composer through Sir Charles Hallé, the composer sought the aid of Mr. Joseph Bennett as librettist, and Mr. Bennett permitted the occasion for which the work was required to influence his choice of a subject. The poem of the "Dream of Jubal" is a poem in praise of music, because written to honour a musical jubilee.

It is not our present intention to discuss the character and quality of the new work. That may more efficiently be done in our next issue, when we shall have had the advantage of the London performance in St. James's Hall, before which we now go to press. We desire now simply to deal with the occasion of the Liverpool production, and put on record a success of the happiest augury for the future of the composition. It may be presumed that the Jubilee Concert would have excited interest whatever its programme, but the promised novelty greatly excited the curious feeling of the public, aided by the local press, which made known the special features in it, and spoke generally in most favourable terms. But however this may have been, there was no doubt about the fact that a great and brilliant audience crowded the fine hall. All the "beauty, rank, and fashion" of the great city put in an appearance, with a result that reminded us of London Concert rooms when metropolitan "society" thought music of a high class worth making the occasion of a "function." Many persons, we understand, were turned away from the doors, and many more gladly paid for mere standing room in the galleries. All this was very good, showing a real, healthy curiosity, for which those who believed in reports about "unmusical Liverpool" were not exactly prepared. The proceedings began with Weber's "Jubilee" Overture, conducted by Sir Charles Hallé, and then, amid a buzz of excitement, Dr. Mackenzie, with Miss Macintyre and Mr. Lloyd as principal soloists, and Mr. Charles Fry as reciter, took his seat in the Conductor's chair. The comparative novelty of the plan of the work may have had something to do with it, but there can be no doubt that the performance held the close attention of the public from first to last. To this result the excellence of Mr. Fry's recitation largely contributed. He had evidently studied Mr. Bennett's blank verse well, and all its changeful feeling received due expression, nor did whatever music exists in the language fail to come out with the reciter's skilful delivery. Simultaneously went on, by way of orchestral comment, some of the most beautiful music ever written by Dr. Mackenzie, or, for that matter, by anyone else under like conditions. As the work becomes more familiar, this music will commend itself more and more to admiring notice, because its application and the principles of its construction will be better known. But it does not fail to "tell" even on a first hearing, so plain is its meaning and so obvious its charm. Hence, during the recitations, there was not, as is so often the case, any falling off of interest, which kept up steadily throughout. The airs and choruses, one and all, made a great impression, rousing an audience usually deemed

apathetic to something that approached enthusiasm. Miss Macintyre helped this by her very capable delivery of the consolatory air "The Lord is good unto them that wait for Him"—a gem which lost none of its brightness in her hands. On his part, Mr. Lloyd did no less efficient service in the "Song of the sickle," which he gave with such *entrain* that the audience would gladly have heard it again. An equal effect was made by these artists together in the duet "Mine! and the shadows have vanished from life," which pleased immensely. Of the concerted numbers, the first place should perhaps be given to the Funeral March and Chorus, the beauty and impressiveness of which no one could fail to appreciate. So, in proper degree, with the Triumphal March and Chorus, and the final Invocation, with its majestic climax. Thus there was no weak point in the work or its performance, to which Sir Charles Hallé's orchestra and the Philharmonic choir contributed in an equal degree. At the close Dr. Mackenzie was overwhelmed with congratulations, right well deserved and doubly earned as composer-conductor.

PROFESSOR STANFORD IN BERLIN.

WE extract the following remarks from a Review which appeared in the *Börsen Courier* of a Concert given by Dr. Stanford in the Hall of the Philharmonic Society at Berlin:—

"The principal feature of last night's Concert was an unpublished Symphony, the latest work of the composer. The subjects, which are well defined, have been worked out with extraordinary skill, and the whole effect of this very remarkable piece of writing is clear and sonorous. . . . It is difficult to say which is the most successful movement, for the style of the Symphony is even and well sustained throughout, but we should be inclined to distinguish more particularly the second and third, on account of the greater warmth of feeling by which they are characterised."

The *Kreuz Zeitung* is even more favourable:—

"The compositions of Dr. Villiers Stanford have taken us altogether by surprise. We did not expect such mature work from a man who has not yet left his youth behind him, and there is real ground for astonishment in his powerful handling of larger forms and masses. . . . His work is masterly. The instrumentation is admirably clear and sonorous, showing intimate acquaintance with the resources of an orchestra, and the composer's striking powers of characterisation make intervals of dullness impossible. He never loses the thread, he never helps himself out with mere patchwork, as is the way with so many of 'The Modern School' when their inspiration fails them: he never for an instant indulges in commonplace. . . . We were more especially pleased with the new Symphony. The *motives* are full of expression, there is excellent thematic work, the subjects are effectively wrought out, and the instrumentation is rich in colour. There is a freshness about the first movement which wins the sympathies of the audience at the very outset; it is natural, flowing, and free from any taint of pedantry. . . . The applause, which was frequent throughout the evening, culminated in repeated calls for the composer and the assistant artists."

The *Berliner Reichsbote* expresses itself in these terms:—

"It is seldom indeed that an Englishman is energetic enough to free himself—as Mr. Stanford has happily succeeded in doing—from national idiosyncrasies and the love of peculiarity, for the sake of a more refined ideal and the wider development of his artistic personality. We already had proof of this when the composer made his *début* in the Hall of the Philharmonic Society a year ago with the 'Irish' Symphony, produced under the direction of Dr. Hans von Bülow; but last night's programme sets him in the front rank of the composers of our own day. The Overture to 'Edipus' transcends the bounds of programme music, and is indeed a highly original work in perfect keeping with the play. It opens with a tragic lament upon the English horn, after which the dark enthralling legend is step by step evolved before us. A Suite for violin and orchestra reveals the influence of the older masters (especially Bach) over the younger; but the individuality which is so marked a characteristic of the other numbers in the programme is here somewhat in abeyance. The

principal work performed was Mr. Stanford's new Symphony in F major. All four parts compel the attention of the hearer to the development of the themes and the gracefulness of the melody, but the first and fourth are especially remarkable for these qualities. Few composers attain such delicacy and transparency of instrumentation."

MR. AND MRS. HENSCHEL'S RECITALS.

Two of these refined and instructive entertainments were given at the Princes' Hall, on the 15th and 22nd ult., and on each occasion there was a crowded audience. It is pleasant to note that the public is ready to appreciate performances so purely artistic, although the programmes are made up entirely of songs and duets. The first of the two Recitals above-mentioned was the most pleasing, the programme being framed with much tact, a quality specially needed in order to secure the requisite variety. To the curious the most important feature was a duet from Wagner's juvenile opera "Die Feen." This excerpt is quite in the *buffo* style, and the young composer found his inspiration partly in Mozart and partly in Weber. The duet is sung by a pair of lovers who have been separated for some time, and who tease one another in the ordinary comic opera style.

At the second Recital the programme was composed entirely of Mr. Henschel's compositions, and it cannot be denied that some sense of monotony was felt. The "Serbisches Liederspiel" (Op. 32) was the most important item, and this clever cycle of songs was rendered almost to perfection by Mrs. Henschel, Miss Lena Little, Mr. Shakespeare, and Mr. Heinrich. In the miscellaneous portion of the programme were a few new compositions, including a setting of *Margaretha's* songs from Scheffel's "Der Trompeter von Säckingen," which may be pronounced quite worthy of the composer.

PIANOFORTE RECITALS.

A SERIES of three Pianoforte Recitals was given by the gifted youth, Otto Hegner, on January 28, and the 18th and 25th ult. Of these we can only speak of the first and second in the present number of THE MUSICAL TIMES. Of the qualities which entitle the boy to be regarded almost as much an artist as a "wonder child," there is no occasion to speak in detail, as they were sufficiently commented upon last season. Happily, the lad evinces no symptoms of mental or physical injury by his early entry into public life; on the contrary, his powers seem to be ripening in the most satisfactory manner. The task set before him at his first Recital may truly be described as herculean, for among the items in his programme was Beethoven's Sonata in C (Op. 53), generally known as the "Waldstein" Sonata. It is unnecessary to remind musicians that the proper interpretation of this work demands manipulative and intellectual capacity of no ordinary kind, yet it was only in the former that any shortcomings were noticeable in the boy's performance. He commenced the first movement at a dangerously rapid pace, and his little fingers were unable to give the necessary crispness and clearness to the rapid passages, but in the wonderful *Finale* he was more at home, and though a passage here and there was imperfectly rendered it was easy to see that the conception was good. We have heard many performances of the work by adult pianists more mechanically correct, perhaps, but less satisfying in other respects. Chopin's Nocturne in F minor and the Waltz in A flat (Op. 34, No. 1) did not suit him nearly so well. They were played like studies, and it was quite evident that he had not fully grasped the import of the music. In Bach's rarely heard Partita in B flat he was note-perfect, and the Recital concluded with an astonishing performance of Liszt's Rhapsodie in C sharp and F sharp.

The degree of merit attained at the second Recital was quite as high and more uniform. The first item was Bach's Suite Anglaise in A minor (No. 2), which was played more than once last season. After this came Beethoven's Sonata in E flat (Op. 31, No. 3), which did not overtax his physical powers, and of which, with one slight exception, he gave a singularly able interpretation. The exception was in the Minuet, which was taken too fast and was not

played with the tender singing tone it needs. The rest of the work is in Beethoven's brightest manner, and in fact teems with humorous touches, and little Hegner reproduced these with wonderful fidelity. After such a striking proof of the youthful executant's genius the minor pieces which followed may pass without notice.

On account of the name she bears, the Concert given by Fräulein Geisler-Schubert at the Princes' Hall, on the 13th ult., had a special interest for musicians. This lady is a grandniece of the great composer, Franz Schubert, that is to say, a granddaughter of his brother Ferdinand, to whom he was deeply attached, and who was with him in his last hours. This fact, however, would only have ensured her a friendly reception, and the cordial applause bestowed upon her was due to the striking ability she displayed as an artist. She has studied the pianoforte under Madame Schumann, and displays in a remarkable degree the advantages she has gained by such matchless teaching. There was nothing in her programme of a very arduous nature, the Pianoforte Trio in B flat (Op. 99) and the Sonata in G (Op. 78) of her celebrated relative being the most important pieces, but the charm of her playing consisted in her pure liquid touch, sympathetic tone, and exquisitely finished phrasing. These, it need scarcely be said, constitute the principal charms of Madame Schumann's style, and as Fräulein Geisler-Schubert has succeeded in winning them from her instructress, she is certain to be always well received by an English audience, provided of course that she proves herself equally at home in the works of other masters. Mdlle. Fillunger displayed her rich soprano voice to advantage in some of the *Lieder*, though she marred her efforts slightly by over-emphasis. Music of a more dramatic type would probably suit her better.

The three Pianoforte Recitals announced to be given by Miss Dora Bright at the Princes' Hall merit notice for the distinctive character of the programmes. While not ignoring the classics of her art, the young executant is affording a large space to pieces by English composers, who, it must be confessed, generally cut rather a sorry figure in performances of pianoforte music. Thus at the first Recital, on January 30, the scheme included Nos. 1 to 4 of a new set of Studies composed by Mr. Walter Macfarren; a set of Variations on an Original Theme in A minor, by Mr. Moir-Clark; and two pleasing trifles by the pianist herself. The Studies are not, perhaps, well suited to the concert-room, but they are nicely written and likely to be useful to students who have been through one or two books of Cramer. Not much can be said in favour of Mr. Moir-Clark's Variations; they are musicianly enough, but exceedingly dry and laboured. Miss Dora Bright is no novice in the concert-room; as a student of the Royal Academy of Music she has frequently appeared in St. James's Hall, and a very clever Pianoforte Concerto from her pen was produced last July and repeated afterwards at the Promenade Concerts. It cannot be said, however, that she proved herself quite equal to such an arduous work as Schumann's Fantasia in C (Op. 17). Her rendering was not even note-perfect, and in style it was crude and ill-considered. Miss Bright was far more at home in smaller works, such as those already named and others by Chopin and Grieg.

The scheme of Mdlle. Jeanne Douste's fifth Recital at Princes' Hall, on the 14th ult., was made up of compositions by Schumann and Brahms. The former master's Sonata for pianoforte, in G minor (Op. 22), received a commendably clear and intelligent reading at the hands of Mdlle. Douste, who is evidently capable of throwing into her work much of the romantic feeling which Schumann demands from his interpreters. This was further evidenced in a group of shorter pieces, consisting of the "Warum?" "Vogel als Prophet," "Blumenstück," and the Novellette in D major, from Op. 21. Included in the Brahms selection was a set of twenty-five Variations with Fugue on a theme by Handel, marked in the programme "first time." Whether an absolute novelty or not, this composition proved full of interest as well as scholarly resource, and the youthful artist played it, on the whole, in excellent fashion, receiving afterwards a hearty recall. A capital performance of some of the same composer's Waltzes and Hungarian Dances brought the Recital to a termination. The vocalist was Herr Oscar Niemann.

MR. MAX HEINRICH'S RECITALS.

MR. MAX HEINRICH's third Song Recital drew a fairly large audience to Steinway Hall, on the 13th ult. This accomplished baritone singer, who has now established a firm reputation in our midst, once more proved himself an artist to whom it is an unequalled pleasure to listen. His solo *morceaux* comprised five *Lieder* by Brahms and a set of charmingly-written "Reed Songs" (Schillflieder) by Seb. Schlesienger; in addition to which Mr. Heinrich sang, with Miss Lena Little, some duets for baritone and alto, by Dvorák, Cornelius, and Schumann. Miss Little also sang some songs, and Madame Haas contributed some pianoforte solos. The excellence of all this speaks sufficiently for itself.

MUSICAL ASSOCIATION.

On the 4th ult. Mr. G. A. Audsley, F.R.I.P.A., read a paper on "Matters, chiefly Architectural, relating to the accommodation of Organs in Churches and other Buildings," in which he complained of the neglect with which architects treated this most important question. The mediæval builders, who were to a large extent our models, were not compelled to have any regard to the position of the organs of their time, but the instrument has now become so important a feature in the Church service that we could not afford to overlook its requirements. Too frequently, however, we found that the space allotted to it was unduly cramped, and as a consequence the organ was huddled together and boxed up instead of being made as much a part of the church furniture as the altar or the pulpit, and as properly placed with reference to the work it had to do. Under adverse circumstances he thought that a smaller organ would be more effective, and in case of a larger instrument being desired, he suggested that it should be divided in the French fashion, the accompanimental organ being near the choir, while the grand organ could be placed at the west end of the church. Both organs could be manipulated from the same claviere, which should be placed in such a position that the player could judge of the effect he was producing. Generally speaking, organ chambers were a necessity; but they should afford ample space all around the instrument so that the sound should be unobstructed. The reading of the paper was followed by a discussion, among the speakers being Dr. Bridge and Mr. Southgate.

COMEDY THEATRE.

"PICKWICK," by Messrs. F. C. Burnand and Edward Solomon, produced at the above theatre on Thursday, the 7th ult., and now well established in popular favour, is called a dramatic Cantata, but it might be better described as a Gilbert and Sullivan opera for the drawing-room. In preference to laying violent hands on any portion of Dickens's immortal epic, Mr. Burnand has taken as the foundation of his book an allusion to a certain *Baker* who might, could, would, or should have been *Mrs. Bardell*'s second bridegroom. Mr. *Pickwick* sends *Tommy Bardell* to the Borough with a message for his new valet, *Sam Weller*, and, left alone, *Mrs. Bardell* muses as to "When and where am I going to meet him? What sort will he be? My next, my next." The answer, it would seem, comes with the call of the *Baker*, who sings his "Baker Roll," the theme of which is the principal *Leitmotif* of the piece. He then starts, exclaims, "Ha! my rival's voice," and after a parting duet rushes off to get a license at once. Mr. *Pickwick*, having completed his toilet, enters, and commences a cycle of songs named respectively "The Pickwick portmanteau," "The boy and the Borough," "The happy valet," and "The bachelor." *Mrs. Bardell* returns to dust, and then comes that fateful scene, the ultimate consequence of which was the transference of a considerable sum from the pocket of Mr. *Pickwick* to those of Messrs. Dodson and Fogg. The *Baker* returns to find *Mrs. Bardell* fainting in Mr. *Pickwick*'s arms, and at once renounces her for ever. The three Pickwickians are not introduced, but Mr. Burnand says that we may see something of them on a future musical occasion. His present book is as full as it can well be of whimsicalities and mock heroics, and Mr. Solomon has caught the spirit of the joke by being most serious in his music when the situation is most

outrageous. Beside the "Baker Roll" several of the songs and duets are extremely pretty, and he has been very happy in illustrating the lines by odd little touches in the orchestration. Mr. Arthur Cecil, wonderfully made up, is *Pickwick*, Miss Lottie Venne is a most attractive *Mrs. Bardell*, and Mr. Rutland Barrington is appropriately serious, not to say solemn, as the *Baker*. The dramatic Cantata is one of the most amusing, and at the same time harmless pieces of nonsense now on the stage.

OBITUARY.

WE regret to announce the death of MR. JOHN BARRACLOUGH, one of the lay-vicars of Lincoln Cathedral, and well-known as a promoter of Concerts in and about his place of residence. On Saturday, the 9th ult., he had started in the afternoon to walk to Lincoln from Ownby, a distance of about ten miles, and, apparently exhausted by the bitterly cold weather, died by the roadside near to Tollingham Lodge (about two miles on his way home), where his body was found a few hours later. Mr. Barracough was in his sixty-fifth year. He served the office of lay-vicar at Ely for eight years, and at Lincoln for nearly thirty-four years. The first part of the funeral service was performed in the Cathedral in which he had served for so long a period, a large congregation being present. The procession was joined by many Freemasons, Mr. Barracough having once served the office of Provincial Grand Organist. The remaining portion of the service was performed by Precentor Venables at the Cemetery of St. Mary Magdalen.

MRS. LIMPUS, the widow of RICHARD LIMPUS, the founder of the College of Organists, and herself at one time an excellent Concert singer, died on January 29, after a short illness.

THE death of JOSEF GUNGL, the celebrated waltz composer, at Weimar, on the 1st ult., is announced. He was born on December 1, in the year 1810, at Zsámbeck, in the province of Pesth. At first intended for a schoolmaster, he passed his examination, and was actually engaged for three years as assistant teacher, during which time he obtained his first knowledge of music from the choirmaster of Ofen. At the age of eighteen he entered an Artillery Regiment, and after serving for seven years he became bandmaster. He composed his first work ("The Hungarian March") in 1836. In 1843 he established his orchestra in Berlin. Mendelssohn was a constant frequenter of his Concerts, and the music to the "Midsummer Night's Dream" was first played by Gungl's band. In the autumn of 1848 he sailed for America, and gave Concerts in all the principal cities. His visit to England in 1873 to conduct a series of Promenade Concerts at Covent Garden Theatre is still remembered with pleasure. Gungl's compositions, which are numerous, are noted for richness of melody and for their marked and unmistakable accent. His "Amoretten Tänze," "Hydropaten," "Soldaten Lieder," "Mein schönster Tag in Berlin," "Casino Tänze," and "Dreams on the Ocean" Waltzes; "Schön Süsschen" and "In Stille Mitternacht" Polkas; and the "Blue Violets" and "La Belle" Polka Mazurkas have attained great popularity; while his Marches, more especially the "Krieger's Lust," "Hungarian" (which Liszt has transcribed under the title of "Ungarischer Sturm Marsch"), "Gamera," and the "Rekrut" are considered as among the best of their kind. Besides other decorations, Herr Gungl had the Crown Order of the Fourth Class bestowed on him by the Emperor of Germany.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. HARRISON's third Concert, on the 4th ult., was an improvement upon its predecessors in regard, at all events, to the instrumental selection, which had been designed more especially for the display of the powers of Master Otto Hegner, the wonderful boy pianist, with whom were associated Miss Marianne Eissler (solo violin) and Mr. Wilhelm Ganz (pianist and accompanist). The vocal artists were Madame Lilian Nordica, Madame Patey, Mr. Orlando Harley, and Signor Foli. There is no need to expatiate upon the precocity of Master Hegner, whose admirable technique, however, impressed the audience less than the

maturity of thought and feeling revealed in his playing, and it will suffice to say that his success in Birmingham was as decisive and brilliant as it has been in London, Liverpool, Manchester, and the other large cities where he has appeared. It was remarked of his execution, that though never wanting in power, it excelled in delicacy and refinement rather than in force, as shown more particularly in his playing of the perfectly articulate *pianissimo* runs in Chopin's Nocturne in D flat, No. 2 (Op. 27), and in the fantastic dreamy grace he imparted to the quaint arpeggio phrases in Schumann's "Der Vogel als Prophet," from the "Forest Scenes" (Op. 82). In Liszt's arrangement of the Spinnlerlied from Wagner's "Flying Dutchman," and the same composer's difficult second "Rhapsodie Hongroise," Master Hegner fairly electrified the audience by the sustained power and brilliancy of his playing. Miss Marianne Eissler won golden opinions by her refined and expressive playing of Dr. A. C. Mackenzie's now popular "Benedictus" and a Rhapsody by Hauser. Madame Nordica sang with fine effect "The queen of the night" *bravura* from "The Magic Flute," transposed, as usual, a tone lower, and, in compliance with an enthusiastic re-demand, this effort had to be repeated. Subsequently Madame Nordica gave a Vocal Waltz from the Opera of "Salvator Rosa," by the Portuguese composer Gomes, which greatly delighted the audience. Madame Patey's selection comprised Handel's "Ombra mai fu" and "Benedict's" "By the sad sea waves," both admirably given. Mr. Harley sang Gounod's "Lend me your aid" and Ganz's "I seek thee in every flower," and Signor Foli's contributions comprised Meyerbeer's "Monk" and F. Cliffe's "Buffoon."

On the 15th ult. the local public had an opportunity of making closer and fuller acquaintance with Master Otto Hegner's remarkable powers as a virtuoso, at a Pianoforte Recital which was exclusively devoted to the boy pianist. His selection on this occasion embraced Bach's Suite Anglaise (No. 2) in A minor, Beethoven's Sonata in E flat (Op. 31, No. 3), Chopin's Nocturne in D flat (Op. 27, No. 2), Weber's Rondo Brillant in B flat, a Bourrée by Hans Hüber, the youthful player's master; a Minuet by Paderewsky, Liszt's fantastic "Gnomesreigen," and, on a re-demand of the latter composition, a harpsichord lesson in E flat, of Scarlatti. There is no need to describe in detail these several performances. Suffice it that every piece was rendered with appropriate expression, admirable technique, and unerring memory, for the boy played throughout without notes. The popular successes of the evening were the pieces by Chopin, Weber, and Liszt.

Mr. Stockley's second Orchestral Concert, on the 7th ult., was of a somewhat lighter and more popular character than its predecessors, the customary Symphony being dispensed with; but it was certainly not deficient in good things musical, both new and old. Besides the "Hebrides" and "Mirella" Overtures of Mendelssohn and Gounod respectively, and the festive "Ouverture di Ballo" of Sir Arthur Sullivan, composed for the Birmingham Festival of 1870, the programme comprised Raff's Italian Suite, "In the South," which was found among the composer's papers after his death; the orchestral "Benedictus" of Dr. A. C. Mackenzie, first heard here as a violin solo on the previous Monday night; Handel's Largo in G, from the Opera of "Xerxes," arranged for violin, harp, and organ by the elder Hellmesberger; and a Fantasia on airs from Nicolai's "Merry Wives of Windsor," arranged for the old Corno di bassetto, or alto clarinet and pianoforte. Mr. T. E. Pountney, the well known clarinettist, won great applause by his performance in the last-named piece, though the selection was somewhat beneath the dignity of a classical orchestral Concert. The Suite and the three Overtures were capitally rendered by the band under Mr. Stockley's direction. Mdlle. Antoinette Trebelli greatly charmed the audience by her singing of "Let the bright Seraphim," with trumpet *obligato* by Mr. J. Wells, and Gounod's "Legère hirondelle," which latter was more suited to her style and qualifications. Mr. Edward Lloyd, who was in excellent voice, sang Gluck's fine air from "Iphigénie en Tauride," "Our hearts in childhood's morn"; Verdi's air from "Luiza Miller," "Quando le sere"; and "The Star of Bethlehem."

An interesting Pianoforte Recital was given, on the 9th ult., by Mr. Max Pauer, Professor at the Cologne Conserva-

toire, and son of Mr. Ernst Pauer, but, owing presumably to their ignorance of the performer's high artistic claims, musical amateurs were but poorly represented in the room. The selection comprised Bach's Fantasia Chromatica & Fuga, Beethoven's Sonata in A (Op. 101), Mendelssohn's Capriccio in E minor (Op. 16, No. 2), Schumann's Etudes Symphoniques (Op. 13), Chopin's Allegro de Concert in A (Op. 46), A. Jensen's Idyl "Dryade" (Op. 43, No. 4), three little pieces by E. Schütt, two by Moszkowski, and Liszt's "Rhapsodie Hongroise" (No. 12). Mr. Pauer exhibits a remarkably perfect technique, together with considerable power and artistic feeling, and he especially impressed the audience by his masterly playing of the Schumann Etudes and the Liszt Rhapsodie.

At the first ordinary meeting of the Midland Musical Guild, on the 4th ult., the chief features of the Concert were three MS. compositions by members—viz., a String Quartet in C (by Mr. A. E. Daniels, F.C.O.), capially played by Messrs. F. Ward, E. W. Priestley, T. R. Abbott, and J. Owen; a Mazurka Fantaisie for pianoforte and violin, by Mr. J. F. Davis; and an Overture for strings, by Mr. Blakeman Welch. The new works all displayed fancy and melody as well as sound musicianship. Mendelssohn's Pianoforte and Violoncello Sonata (Op. 58) was much appreciated and pleasant relief to the entertainment was imparted by pianoforte solos and vocal pieces.

Mr. J. W. Turner's English Opera Company entered upon a fortnight's engagement at the Grand Theatre, on the 11th ult. The only novelty in the company's *répertoire* is the late Sir George Macfarren's "Robin Hood," which was given with great success to a crowded house on the 18th ult., the leading parts being played by Mr. Turner and Miss Constance Bellamy.

At the Festival Choral Society's third Concert, on the 21st ult., the programme was of a miscellaneous character. The choir numbered 400 performers, with Madame Georgina Burns, Miss Marian McKenzie, Mr. Iver McKay, and Mr. Leslie Crotty as principal vocalists; and Dr. R. M. Winn as accompanist, Mr. C. W. Perkins as organist, and Mr. Stockley as Conductor. Meyerbeer's 91st Psalm, written for the Berlin Cathedral Choir, Gounod's "Ave Verum," Mr. A. R. Gaul's setting of the last Psalm "O praise God," composed for the meeting of the London Church Choirs in 1886, and part of Leonardo Leo's "Divi Dominus" were among the chief items of the programme.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

WHILST our musical societies proper are working *in camera*, and, it is said, with unwonted energy, for their forthcoming performances, the lovers of Ballad Concerts are just now having their fill of more easily provided musical fare. At the Saturday Popular Concert in the Leinster Hall, on January 26, Madame Lilian Nordica delighted her audience with Handel's "Let the bright Seraphim," which was given by the same vocalist at the recent performance of "Samson" by the Dublin Musical Society. The want of a band was, of course, a disadvantage, but did not lessen the appreciation of the auditory, who recalled the *cantatrice* again and again. The fine contralto voice of Madame Joyce Maas was heard to good advantage in her songs, "Nobil Signor" (Meyerbeer), "Cleansing Fires" (Gabriel), and "Quando a te lieta" (Gounod). Some excellent quartets were given by the Dublin Quartet Union, and Herr Rudersdorff and Herr Schmidt contributed instrumental solos. Mr. J. O'Donnell played the trumpet *obligato* to "Let the bright Seraphim," and Mr. Collisson, Mus. B., conducted. At the Concert of Saturday, the 9th ult., the performers were Mdlle. Marie Decca, Miss Dora Maxwell, Miss Dewes, Mr. Drummond Hamilton, Herr Rudersdorff (violinoncello), and Mr. Collisson (pianoforte); and at that of Saturday, the 16th ult., Miss du Bedat, Miss Helen d'Alton, Mr. Philip Tomer, Mr. Snazelle, Mdlle. Dinelli (violin), and Mdlle. van Eyck (pianoforte).

On the 18th and 21st ult. Messrs. Cramer, Wood and Co. provided a great treat in the Minnie Hauk Concerts

ANTHEM FOR EASTER DAY.

St. Mark xvi. 2; St. Matt. xxviii.
2, 3, 5, 6, 8; St. Luke xxiv. 34.

Composed by EDWIN M. LOTT, Mus. Doc.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

VOICE. TENOR SOLO. RECIT.

On the first day of the week, they came . . un - to the

ORGAN. *Sw. Diaps. 8 ft.*

se - pul - chre, at the ris - ing of the sun, And, be - hold, there was a great

earth-quake: for the an - gel of the Lord had roll - ed a-way the

Andante. *mf.* 80.

Sw.
Ch. St. Diap. and Viol di Gamba.

Ped. soft 16 ft.

stone, had roll - ed a-way, had roll - ed a-way the stone from the door, and sat up -

- on it. His coun - te - nance was like light - ning, and his rai - ment white as

Sw. add soft Reed. *Ch.* *Ped.*

snow, his coun - te - nance was like light - ning, and his rai - ment white as

snow. And the an - gel said un - to the wo - men, Fear not ye, fear not

Put in Reed.

ye: for I know, for I know that ye seek Je - sus, which was cru - ci - fied.

Sw.

QUINTETT.

1st SOPRANO. *Tempo ordinario.*

He is not here, for He is ris - en. Hal - le - lu - jah, A - men,

2nd SOPRANO.

He is not here, for He is ris - en. Hal - le - lu - jah, A - men,

ALTO.

He is not here, for He is ris - en. Hal - le - lu - jah, A - men,

Tempo ordinario. ♩ = 60.

EASTER HYMN.

Gt. with German Gamba, or Sw. with Vox Humana.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men,

Hal-le-lu-jah, A-men,

He is not here, for He is ris-en, He is ris-en,

TENOR.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men,

BASS.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men,

He is not here, for He is ris-en. Hal-le-lu-jah, A-men.

He is not here, for He is ris-en. Hal-le-lu-jah, A-men.

He is not here, for He is ris-en. Hal-le-lu-jah, A-men.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men.

Hal-le-lu-jah, A-men.

He is not here, for He is ris-en, He is ris-en, Hal-le-lu-jah, A-men.

Hal-le-lu-jah, A-men.

Hal-le-lu-jah, A-men.

TENOR SOLO. RECIT.

And they de part-ed quick-ly with fear and great joy; and did

Sw. with Diap.

molto accel. *a tempo.*

run . . . to bring His dis-ci-ples word.

colla voce.

Maestoso. *DEC.* *CAN.* *FULL.*

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

ALTO. *DEC.* *CAN.* *FULL.*

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

TENOR. *DEC.* *CAN.* *FULL.*

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

BASS. *DEC.* *CAN.* *FULL.*

The Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, The

Maestoso. 92.

Gt. 15th coupl. to Full Sw. *Sw.* *Gt.*

Ped. 16 & 8 ft. coupled to *Gt.*

DEC. *CAN.* *DEC.* *CAN.*

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

DEC. *CAN.* *DEC.* *CAN.*

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

DEC. *CAN.* *DEC.* *CAN.*

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

DEC. *CAN.* *DEC.* *CAN.*

Lord is ris-en in-deed, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

Sw. *Sw.*

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

FULL.

lu-jah, The Lord is ris-en in-deed, Hal-le-lu-jah.

Gt. *Open Swell-box.*

NOW READY.

FREDERICK CHOPIN

AS A MAN AND MUSICIAN

BY

FREDERICK NIECKS.

Ce beau génie est moins un musicien qu'une âme qui se rend sensible.—H. DE BALZAC.

IN TWO VOLUMES, CLOTH GILT, PRICE TWENTY-FIVE SHILLINGS.

WITH A PORTRAIT, ETCHED BY H. R. ROBERTSON, AND FAC-SIMILES OF THE COMPOSER'S MS.

EXTRACTS FROM PREFACE.

My guiding principle has been to place before the reader the facts collected by me as well as the conclusions at which I arrived. This will enable him to see the subject in all its bearings, with all its pros and cons, and to draw his own conclusions should mine not obtain his approval.

Whatever the defects of the present volumes may be—and, no doubt, they are both great and many—I have laboured to the full extent of my humble abilities to group and present my material perspicuously, and to avoid diffuseness and rhapsody, those besetting sins of writers on music.

My researches had for their object the whole life of Chopin and his historical, political, artistical, social, and personal surroundings, but they were chiefly directed to the least known and most interesting period of his career—his life in France, and his visits to Germany and Great Britain. My chief sources of information are divisible into two classes—newspapers, magazines, pamphlets, correspondences, and books; and conversations I held with, and letters I received from Chopin's pupils, friends, and acquaintances.

Prefixed to the first volume of the present biography the reader will find one of the portraits by Kwiatkowski, an etching after a charming pencil drawing in my possession, the reproduction of which the artist has kindly permitted.

"The two volumes are so rich in absolutely new facts concerning Chopin's life, and so valuable in interesting and for the most part unprejudiced analytical comments upon the composer's works, that in the future we may reasonably expect the book to be frequently quoted whenever the writings of the 'Ariel of the pianoforte' are in question. To the large majority of readers, however, the true story—told with all the evidence that can be collected from letters and from the reports of onlookers to support the truth—of the romantic love of the pianist-composer for the eminent novelist, Madame George Sand, will be of the supremest interest. Nearly 200 pages are devoted to this episode, which was not only the most momentous incident of Chopin's career, but which also practically broke his heart and led to his early death. . . . The volumes likewise contain a full list of Chopin's works, an index, an etching from one of the portraits by Kwiatkowski (so different from the glorified drawing by Ary Scheffer), and a fac-simile of Chopin's delicate penmanship from one of the 'Etudes,' which, with the preludes, mazourkas, waltzes, polonaises, and the rest, are a great deal more popular in English drawing-rooms now than they were at the date of the composer's death, a few months short of forty years ago."—*Daily News*.

"Mr. Niecks's work at once takes its place among standard biographies of Great Musicians—the first complete and wholly satisfactory life of Chopin that has been written. Mr. Niecks may be assured that its successful achievement places him in the front rank of musical biographers; while, at the same time, the production of so able and adequate a work adds one more to the laurels earned by the distinguished firm that has already given us in English form Otto Jahn's 'Mozart' and Spitta's 'Bach.'"—*Sunday Times*.

"It is an admirable, well-contrived, and interesting biography, in which one of the most important items is formed by Chopin's own letters. . . . How the work is brought out is said in two words: it is published by Novello & Co. That is sufficient guarantee."—*The World*.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

at the Leinster Hall. The popular *prima donna*, who was enthusiastically received, sang such well-known excerpts from her *répertoire* as the Gavotte from "Manon," the "Styrienne" from "Mignon," the "Habanera" from "Carmen," and also a "Birthday Song," by Sachs, at the first Concert; and at the second gave the Jewel Song from "Faust" and "My dearest love" (Schmidt), both of which were encored. Madame Belle Cole, whose rich and powerful contralto was much admired, gave a fine rendering of the *Scena* and *Aria* "Judith" (Concone), and on the second occasion sang the song of *Ruth*, "Entreat me not to leave thee" (Gounod), with no less success. Mr. Charles Banks (tenor) and Mr. Arthur Oswald (baritone) were both excellent in their ballads and in the concerted music. In company with this talented party of vocalists were Herr Schönberger (pianist) and Mons. Tivadar Nachéz (violinist), whose performances, individually and in duet, stamped them as exccutants of the first rank. A Broadwood grand pianoforte and the famous "Dolphin" Stradivarius violin were the instruments played on. Mr. H. Lane Wilson was accompanist.

A highly successful series of three Promenade Concerts was organised by Mr. Motherhill, of Belfast, in conjunction with Mr. Gunn, of Dublin, at the Leinster Hall, on the 4th, 5th, and 6th ult., and the combined attractions of popular vocalists and instrumentalists, a military band, and tasteful floral and lighting decorations crowded the house on each occasion. Miss Clara Leighton and Miss Jeanie Rosse were the vocalists, in company with Mr. F. Weston (violincello) and Mr. A. McCreary (pianist and accompanist).

The Pianoforte Recitals of Master Otto Hegner at the Leinster Hall, on January 28 and the 1st ult., were attended by large and appreciative audiences, and the achievements of the child-pianist were in every mouth. It is unnecessary to particularise the items of the two difficult programmes of pianoforte music which the wonderful boy played from memory with such surprising facility, power, and feeling. Suffice it to say that his audiences, which consisted of a large proportion of musicians, *dilettanti*, and amateur pianists, listened breathlessly and delightedly to every note of compositions, the reading of which by the greatest living pianists was more or less familiar to them, until the fact that it was a child who now played them quite disappeared from view, and comment became as keen as though a *virtuoso* of twenty years' public experience was the subject of their criticism, instead of a little boy of twelve years of age in a velvet knickerbocker suit and lace frills.

The Chamber Music Recitals at the Royal Dublin Society continue to be amongst the most enjoyable of our musical events. On Monday, January 28, the works played were Spohr's Quartet in A minor, for strings (Op. 58, No. 2), Beethoven's Sonata in A major, for pianoforte and violincello (Op. 63), and Schumann's Quartet in E flat, for pianoforte and strings. On the 4th ult. the above programme was repeated, and on the 11th and 18th ult. the selection was as follows: Mendelssohn's String Quartet in E minor (Op. 44, No. 2), Rubinstein's Sonata for the viola and pianoforte (Op. 49), and Schubert's Trio in B flat, for pianoforte, violin, and violincello. The exccutants at the above Recitals were Signor Papini (first violin), Mr. Newman (second violin), Herr Lauer (viola), Herr Rudersdorff (violincello), and Signor Esposito (pianoforte).

The Dublin Musical Society (reconstituted 1889) has announced Gounod's "Mors et Vita" for its first Concert, and the Dublin University Choral Society has Gade's "Psyche" in rehearsal.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE sixth and last of the series of Orchestral Concerts, under the direction of Mr. Manns, took place on January 28. Mr. Johannes Wolff was solo violinist. Sterndale Bennett's Overture "The Naiads," Scherzo from Beethoven's Ninth Symphony, Ballad, "The Ship o' the Fiend," by Hamish MacCunn, and Schubert's Symphony (C major, No. 10) formed the orchestral pieces, whilst a Concerto

Romantique, by B. Godard (which, by-the-bye, hardly deserves the title of Concerto), and two solos, Svendsen's Romance and Wieniawski's Mazurka, all received excellent treatment at the hands of Mr. Johannes Wolff. Messrs. Paterson and Sons are to be congratulated for having met with a success that permits them to renew the experiment next season. At the close of the Concert Mr. Manns received a perfect ovation.

On January 31 a Chamber Concert was given in Queen Street Hall, by Herr Gallrein (violincello), supported by Miss Elise Fröebel (pianoforte), Monsieur Jules Guitton (violin), Mr. H. Meyrick (baritone), and Fräulein Helene Schwarz, from Weimar (soprano).

Under the auspices of the Edinburgh Literary Institute, following the plan adopted for a number of years by the Philosophical Institution, an evening Concert was given, on the 7th ult., in the Synod Hall, which attracted a large audience, Madame Nordica being the vocalist engaged. Herr Waldemar Meyer (violin) and Mr. Townsend, of this city (pianoforte). Madame Nordica's songs, "Polacca," from Thomas's "Mignon," Handel's "Angels ever bright and fair," Scottish songs, and O. Weil's "Autumn and Spring," with violin obligato, delighted the audience. Of the instrumental pieces, the most important were Beethoven's "Kreutzer" Sonata for violin and pianoforte, Bach's "Chaconne," and Weber's "Invitation à la Valse," the two latter admirably rendered by Herr Meyer and Mr. Townsend respectively.

Sir Charles Halle and his orchestra were engaged as usual for the Reid Festival, and, like last year, a Chamber Concert preceded the two Orchestral. The former took place on the afternoon of the 9th ult., the performers being the principals of the orchestra, besides Sir Charles and Lady Hallé. The programme was as follows: String Quintet, C major (Op. 29), Beethoven; Septet in D minor (Op. 74), Hummel; and a Trio, Schumann's "Märchen Erzählungen" (for pianoforte, violin, and viola); Violin Sonata in D, Handel, exquisitely played by Lady Hallé, and two of Schubert's "Impromptus," by Sir Charles Hallé.

On the evening of Tuesday following, 11th ult., among other orchestral numbers, Beethoven's Overture to "Egmont," Mendelssohn's "Italian" Symphony, and Wagner's "Meistersinger" Overture were given; and Liszt's Rhapsody, No. 2, and Adagio and Rondo from Vieuxtemps's Violin Concerto in E major were played by Lady Hallé. Miss Anna Williams and Mr. W. H. Brereton were the vocalists; the former charmed her audience by her rendering of Beethoven's "Ah! perfido," and Meyerbeer's "Roberto, o tu che adoro," whilst the latter gave as his most important solo "Qui sdegno," from Mozart's "Flauto Magico."

The Reid Concert proper, on the 13th ult., began, as customary, with General Reid's "Introduction, Pastorale, Minuet, and March," after which the orchestra gave Mendelssohn's "Athalie" Overture, Beethoven's Pastoral Symphony, Brahms's Academic Festival Overture, MacKenzie's "La belle Dame sans merci," and Schumann's Concerto in A minor (Op. 54), with Sir Charles Hallé as soloist, and Raff's "Ungarisches," for violin and orchestra, with Lady Hallé as soloist. Miss Anna Williams sang "On mighty pens" (from Haydn's "Creation"), and Recitative and Aria "Tears, idle tears" by Sir Herbert Oakeley, which were greatly applauded. Mr. Brereton chose "Revenge, Timotheus cries" (Handel) and Gounod's "Vulcan's Song."

The Edinburgh Choral Union gave a successful performance of the "Creation" on the evening of the 16th ult., under the conductorship of Mr. Collinson. The solos were undertaken by Miss Emily Spada (soprano), Mr. Philip Newbury (tenor), and Mr. Glencorse (bass). Mr. Bradley was organist and Mr. Craig pianist.

A Classical Chamber Concert took place on the 19th ult., in which Mr. Della Torre (pianoforte), Mr. Colin McKenzie (violin), and Mr. Grant McNeill (violincello) took part. Mendelssohn's Trio in D minor, Brahms's Sonata in A major, for pianoforte and violin, and Beethoven's Trio in B flat were played. Further, Mr. Grant McNeill played an Adagio and Allegro by Boccherini, and Mr. Della Torre the Minuet from "Les Etrennes," and two improvisations from "Les Roses et les Epines," by Zarembski.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

At the Choral and Orchestral Concerts on January 31 were performed Mendelssohn's Ballad "The First Walpurgis Night" and Sullivan's Cantata "The Golden Legend." The principal vocalists were Miss Annie Marriott, Madame Marian McKenzie, and Messrs. Barton McGuckin, George Henschel, and R. Riddell, of the Glasgow Choral Union. The "Walpurgis Night" music is pretty familiar in this district, though it has not often been heard with orchestral accompaniment. It was last given by the Choral Union, in December, 1883, under Mr. Manns. Its performance on the present occasion was, on the whole, satisfactory. The manner in which Sir Arthur Sullivan's exceedingly popular music was rendered was distinctly creditable to all concerned. The choral execution was marked by refinement, breadth, and dignity, while all went with the exactness which is usually a feature of the singing by this Society. Miss Marriott and Madame McKenzie invested their respective parts of *Elsie* and *Ursula* with much interest, while Mr. Henschel made a decided hit in that of *Lucifer*. Mr. McGuckin sang with his usual success. The orchestra executed their share of the performances with their accustomed skill. Mr. J. Bradley conducted.

The season of Concerts came to a close on the night of the 2nd ult., with a *plébiscite* programme, comprising a selection from those pieces performed during the series which had received the highest number of votes. Mr. Hamish MacCunn's Orchestral Ballad "The dowie dens o' Yarrow" headed the poll, an act of courtesy to the composer, as well as a tribute to the ability shown in the music. Schubert's "Unfinished" Symphony in B minor and the "Tannhäuser" Overture were among the other selections voted for and performed.

At the close of the "Golden Legend" Concert, the members of the Choral Union held their annual Conversation and Ball. Mr. James Campbell, of Tullichewan, for so many years closely connected with the Society, who occupied the chair, said he was afraid the balance would not be on the right side this year, but if there was a deficiency it could not be much, while in any case the scheme was certain to go on.

An Orchestral Concert was given in Paisley on the 1st ult. by the Glasgow Choral Union band. Mr. Manns conducting. The Concert formed one of the Paisley Choral Union series, the next Concert of which, a choral one, will comprise Dr. Bridge's "Callirhoe" and H. MacCunn's "Bonnie Kilmeny."

On the 30th ult. the Greenock Choral Union gave a performance of Haydn's "Creation," Miss M. Fenna, Mr. Harper Kearton, and Mr. R. Hilton being the principal vocalists, and there being a contingent from the Glasgow Choral Union orchestra. Mr. Thomas Bates officiated at the organ, and Mr. W. T. Hoeck conducted. The performance was altogether one of unusual excellence.

Chamber music is making but slow progress here. A private Society, the Hillhead Musical Association, has been getting up some Chamber Concerts, at one of which, last month, Sir Charles and Lady Hallé appeared. The Helensburgh Concerts of the same kind have not been financially successful.

The Glasgow Temperance Choral Society, which is under the intelligent care of Mr. W. H. Murray, gave a performance of F. H. Cowen's Cantata "The Rose Maiden," in the Waterloo Rooms, on the 11th ult.

Mr. Henry A. Lambert, to the regret of very many, has resigned the post of Organist and Choirmaster of Park Established Church (Rev. Donald Macleod's), which he has held for the last twenty years, and Mr. Joseph Bradley, of the Glasgow Choral Union, has been appointed in his place.

The annual exhibition of paintings in the Glasgow Art Institute is open at present, and is chiefly referred to here for the reason that excellent instrumental Concerts are being given in the rooms three times weekly. The band numbers fourteen players (all members of the Choral Union orchestra) and is conducted by Mr. W. H. Cole.

Master Otto Hegner gave a Pianoforte Recital in St.

Andrew's Hall, on the 21st ult. There was a moderately large audience.

Handel's Oratorio of "Judas Maccabæus" was performed in the Public Hall, Airdrie, by the Choral Union of that industrious community, on the 21st ult. The choruses were well sung. The soloists were Mesdames A. Paget and Annie Gray, and Messrs. Page and Riley. Mr. D. Johnston conducted. There was a crowded attendance.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The last of the three choral *quasi*-novelties which Sir Charles Hallé announced for this season was given on the 21st ult. Reserving them all for the latter part of the season, Herr Beyschlag was able to secure the greater efficiency of the choir, which is now fitted—especially in its alto and tenor sections—to grapple with large and trying works. Verdi's "Requiem" was performed on January 31, and contrasted strongly with the more thoughtful and less musically sensuous "Rose of Sharon," a work which excited regret that Dr. Mackenzie's latest choral effort, "The Dream of Jubal," could not be included in this winter's scheme. But arrangements had already been made for the presentation of Rubinstein's "Paradise Lost," with which the labours of the choir cease for a time.

Perhaps no thoroughly modern Oratorio, and certainly none of purely continental device, may, at first hearing, win unmitigated approbation from a people so fond as we are of our classic models, and so jealous of any deviation from their lines. Whatever allowance may be claimed for diversities of race, of temperament, and of training, musicians look, in works treating sacred themes, for thorough seriousness of character, and for adequate scholarship subordinated to high purpose. It may not be said that Rubinstein's Op. 51 at all approaches our idea of grand Oratorio in massiveness of workmanship or in depth of dramatic insight; but though it never stirs keen emotion, it rarely lapses into utter feebleness, and it is, for the most part, free from mere trivialities of superficial expression. There is throughout the work a good deal of pleasing tune, and the listener is seldom wearied by the over elaboration of important themes. Only in the chorus closing the second act, "Praise ye the Mighty One," is fugal-writing really attempted, and the result is not entirely successful. Except in the so-called double choruses (of Good and Evil Spirits), the demands upon a choir are by no means excessive; nor is the orchestration unusually laboured or exacting. Of the soloists on the 21st ult., Mr. Lloyd had—as the "Voice"—the greatest opportunity of distinction; the music assigned to *Adam* (Mr. Pierpoint) and *Eva* (Miss Marriott) being of the slightest, and the grumblings of the rebellious *Satan* (Mr. Henschel) naturally not very grateful to singer or listener.

At Sir Charles Hallé's other Concerts we have had the "Eroica" Symphony (an almost perfect performance) Brahms's No. 4 in E minor, the charming *Larghetto* from Spohr's Third Symphony, and other important orchestral works. In addition, Lady Hallé and Signor Piatti have given us Brahms's Concerto (Op. 102) for violin and violoncello, the middle movement of which at once secured the suffrages of the crowd of musicians present, although the other portions were not so readily appreciated. Miss Macintyre won loud plaudits by the vigour of her style and the extraordinary force and fulness of the upper register of her voice; but while admiring her powerful declamation, one could hardly restrain the fear that a caution ought to be mingled with the enthusiastic praise so warmly testified. Mr. Santley, on the 14th ult., summoned all his old admirers and delighted them.

Pianoforte Recitals have been numerous. Sir Charles Hallé's formed the chief attraction at the Concert Hall, although, on the 12th ult., Mr. Max Pauer, in a long and ambitious selection, demonstrated an entire suppleness of finger and wrist, which enables him to execute with force and clearness the most difficult passages.

Mr. de Jong has concluded his series, and only his annual benefit Concert remains. His announcement for next winter seems an acknowledgment that Saturday night

audience
selection
composi
and it
improve
On the
Brown,
excellen
Amom
mention
compos
appear
Unques
band w
attempt
high-cla
may lea

Mr.
Hall, S
well an
the Lec
Literary
a lengt
(Op. 1
Bach's
Chopin
faultles
his Rec
audience
he was
by Rub
Mad
Albert
weather
had an
prima
cheless
"Man
most s
favour
to esp
Banks
Arthur
was th
wonder
violin
Brillan
The
Satur
Under
Mayo
achiev
from a
and o
"Gre
which
Mr
Churc
the 4
Rann
on the
Foste
Mu
chora
aban
Conc
Sym
Mr.
Th
has
pros
new
intro
to be
Th

audiences demand the lightness of miscellaneous vocal selections rather than the elaboration of large orchestral compositions. It is a pity, although probably quite true; and it is the more regrettable because of the great improvement of the band during the last two seasons. On the 2nd ult. a young local pianist, Mr. Thorley-Brown, was warmly received, and excited hope of future excellence.

Among the minor undertakings of the month may be mentioned the selection of Part-songs, &c., by Lancashire composers, by Mr. John Towers' choir, and the first public appearance of the newly formed Amateur Beethoven Society. Unquestionably more preliminary discipline for the young band would have been prudent; still, any really earnest attempt to spread among our young fiddlers a taste for high-class orchestral music deserves encouragement, and may lead to important results.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

MR. MAX PAUER gave a Pianoforte Recital in the Music Hall, Surrey Street, on the 7th ult. The young pianist is well and favourably known in the town, having played at the Lectures given by his father, Ernst Pauer, before the Literary and Philosophical Society. The programme was a lengthy one, and included Beethoven's Sonata in A major (Op. 101), Schumann's Etudes Symphoniques (Op. 13), Bach's Chromatic Fantasia and Fugue, and pieces by Chopin, Liszt, Schütt, Jensen, and others. Mr. Pauer's faultless technique and the intelligence displayed throughout his Recital were cordially acknowledged by the representative audience, and at the termination of the arduous programme he was recalled four times, playing in response a Polonaise by Rubinstein.

Madame Minnie Hauk's Concert party appeared in the Albert Hall, on the 13th ult. Owing to the wretched weather the audience was very meagre, and the dingy hall had anything but a cheerful appearance. The well-known *prima donna*, who was a stranger to Sheffield, had nevertheless a cordial reception. The Recitative and Gavotte, "Manon Lescaut," from Massenet's "Manon," was her most successful effort. Madame Belle Cole created a most favourable impression, her rich, powerful voice being heard to especial advantage in Concone's "Judith." Mr. G. Banks made his first appearance in the town, and Mr. Arthur Oswald sang with much success. Mr. Schönberger was the pianist, and played pieces by Liszt and Raff with wonderful execution. M. Tivadar Náchéz played several violin solos, and, with Mr. Schönberger, Schubert's Rondo Brilliant in B minor.

The Mayor has recommenced his admirable series of Saturday Popular Concerts in the Temperance Hall. Under the excellent direction of Mr. Henry Coward the Mayor's generous scheme for popularising good music has achieved a marked success. A capital ballad Concert party from Manchester provided the programme on the 9th ult., and on the 16th ult. Mr. Sinclair Dunn gave a Lecture on "Great British Composers," in the musical illustrations to which he was assisted by Miss Susetta Fenn.

Mr. E. H. Lemare, F.C.O., gave an Organ Recital at the Church Institute Jubilee Soiree held in the Albert Hall, on the 4th ult. Mr. Lemare also opened the new organ at Ranmoor Church, on the 3rd ult., giving a lengthy Recital on the fine instrument built by Messrs. Brindley and Foster.

Much regret is expressed at the announcement that the choral branch of the Brincliffe Musical Society has been abandoned. The orchestral branch gave a very successful Concert on January 29, when Haydn's "Military" Symphony and other pieces were excellently rendered under Mr. Schollhammer.

The members of the Hallamshire Concert Club, which has now reached its fourth season and is exceedingly prosperous, gave its monthly Concert on the 6th ult. A new feature in the shape of classical chamber music was introduced and was so well received that the innovation is to be considerably developed at future Concerts.

The St. Cecilia Musical Society performed the "Creation"

in the Albert Hall, on the 23rd ult. The work, which has recently been given twice by the same Society and also by two other Societies in the town, was rendered by a band and chorus numbering 200 performers, under the direction of Mr. W. Brown. Miss Effie Thomas, Mr. F. S. Gilbert, and Mr. F. W. Dalby were the principals.

On the 26th ult. the Amateur Instrumental Society gave its second Subscription Concert of the current season in the Montgomery Hall. The programme included Schubert's "Unfinished" and Mozart's E flat Symphonies, the Overture to "Der Freischütz," and several other interesting pieces. Mr. H. Coward conducted.

The Dromfield Choral Society gave a performance of "The Messiah," with organ, orchestra, and principals, in the Parish Church, Dromfield, on the 25th ult. Mr. Biggin conducted.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

SINCE the collapse of the Monday Popular Concerts some few seasons ago, Bristol has been without any regular orchestral performances—the only opportunity of hearing orchestral works being afforded by the periodical visits of Sir Charles Hallé and his band. On these occasions—few and far between—the prohibitive prices make it impossible for the majority of amateurs to be present. Thus it was imagined that a real want had been created, and some enthusiasts in Bristol and Clifton took upon themselves to supply this want, and hence, on January 28, the first of a series of six Orchestral and Vocal Concerts was given. The Conductor of the band of about fifty performers, led by Mr. Carrington, is Mr. W. F. Trimmell, a gentleman hitherto unknown as a Conductor of orchestral works. Judging by the two Concerts already given—the second took place on the 11th ult.—it would seem that the management have not set themselves any very high aim, the two programmes consisting mainly of mere trifles, with one or two movements from symphonic works thrown in by way of leaven. Financially, the undertaking has thus far been anything but encouraging, the attendance being the reverse of numerous. The vocalists who have appeared are Miss Spada and Mr. Plunket Greene. The third of the series took place on the 25th ult., when Miss Whitacre was the vocalist.

On the 4th ult. Mr. and Mrs. Viner-Pomeroy, in conjunction with Messrs. Ludwig and Woodward, gave their third Classical Chamber Concert of the season. The two Concert-givers were on this occasion absent, their places being filled respectively by Mrs. J. L. Roedel and Mr. Waite (violin). The feature of the evening was the rendering of Beethoven's "Kreutzer" Sonata by Mr. Ludwig and Mrs. Roedel. The vocalist was Miss Lorenzi, who pleased her audience greatly.

On the 12th ult. Miss Mary Lock's third popular Chamber Concert of the season took place, when concerted numbers (quartets and trios) by Mozart and Mendelssohn were very well rendered by the Concert-giver and Messrs. Hudson (violin), Gardner (viola), and Pavey (violin). Mr. Wilberforce Franklin, the vocalist, was unfortunately suffering from a severe cold, but judging from the effect he created it is not difficult to prophesy a brilliant future for him as a baritone singer.

On the evening of the 22nd and afternoon of the 23rd ult. two Concerts on festival scale were given by Sir George Edwards, the President of the Bristol Madrigal Society. These Concerts, apart from their intrinsic value, have a distinguishing feature of peculiar interest. They were the first given here on so large a scale at popular prices. Sir Charles Hallé and his band of sixty-five instrumentalists occupied the orchestra; a chorus of nearly 360 voices, specially selected and trained by Mr. D. W. Rootham, the well-known Chorus-master of the Bristol Festival Society, assisted, and the principals engaged were Miss Anna Williams, Mr. Edward Lloyd, and Mr. Sant'ey, with whom were associated two local vocalists, Mrs. Rosa Bailey and Mr. Montague Worlock. The prices ranged from 2s. 6d. to 10s. 6d. Without entering upon the question of musical dissension unfortunately still so rife in the

Western Metropolis, it may be stated that the determination of Sir George Edwards to give these two Concerts was undoubtedly due to one of the charges brought forward against the Festival Committee, of which body Sir George is a member, that the non-success of the last meeting was in a measure owing to the high minimum price of admission—viz., 7s. 6d. A passing remark must be made on the undertaking as a test of the willingness of the class of musical amateurs for whom it was originated, to support high class Concerts when brought within their reach. The results arrived at are somewhat conflicting. On the evening of the 22nd ult., when a programme consisting of David's "Desert," Mendelssohn's "Hear my Prayer," and a miscellaneous selection was given, the attendance was far from satisfactory; on the other hand, the hall, on the afternoon of the 23rd, when Haydn's "Creation" was the chief attraction, was crowded by an enthusiastic audience. Comment on this is not called for here; it suffices to mention the fact. The Ode Symphonique, "The Desert," which was the principal item in the evening's programme, had not been heard here for six years, and to many present it came in the shape of a novelty. It was remarkably well rendered both by chorus and band, whilst Mr. Lloyd sang the exacting tenor music well. Mr. Santley was an efficient Reader. The other larger choral number in the programme was Mendelssohn's "Hear my Prayer," in which Miss Anna Williams sang the solo with marked success. The chorus sang extremely well, and shared the honour of a recall awarded the solo artist at the conclusion of the Motet. Mr. D. W. Rootham conducted the chorus in two of Mendelssohn's part-songs, "The deep repose of night" and "The Lark's Song," the latter of which had to be repeated. The orchestra were heard to particular advantage in Mozart's Symphony in E flat, Beethoven's "Egmont" Overture, Grieg's Melody for strings "Spring," and Weber's "Jubilee" Overture.

As already stated the "Creation" was the principal attraction at the second Concert. It is needless to speak in detail of a work so well known, except to mention that on this occasion it was given entire. The performance exhibited such choral singing as has not been heard in the Colston Hall for some time past, the quality of the soprano and tenor voices calling for special mention. Of the principals, Miss Anna Williams, Mr. Edward Lloyd, and Mr. Santley, it will suffice to say that they sang the music in a style familiar to all frequenters of oratorio performances. Good aid was rendered in the final quartet by Mrs. Bailey and Mr. Worlock. Mendelssohn's setting of "When Israel out of Egypt came," never before heard here, if a performance at the Cathedral with organ accompaniment be excepted, came next. In this short work the chorus singing was so good that no praise is high enough for them or their trainer, Mr. D. W. Rootham. Taken as a whole, the Concerts may fairly be considered an artistic success, and Sir George Edwards has deserved well of those for whom he catered.

The second Concert of the Cheltenham Quartet Society took place on January 28 at the Montpellier Rotunda, before a large audience. The performers were Herr Josef Ludwig, first violin; Mr. G. Collins, second violin; Mr. Richard Blagrove, viola; Mr. W. E. Whitehouse, violoncello, and Mr. Henry Rogers, pianoforte. The programme consisted of Beethoven's Quartet in A major (Op. 13, No. 8); a Trio in F by Niels W. Gade for pianoforte, violin and violoncello; a violoncello solo, and Mendelssohn's Quartet in D major (Op. 44, No. 1). The Beethoven Quartet, with its glorious first movement, its graceful and melodious *Minuet* and *Andante*, and its catchy and brilliant *Finale* was finely given. In Gade's Trio one cannot help being struck with the prominence given throughout to the violoncello, a prominence of which Mr. Whitehouse was not slow to avail himself. He gained a less legitimate triumph in his solo, two short movements by no means interesting in themselves as works of art, but affording a clever player an opportunity of showing off his execution and the tone of his instrument. For this he was rapturously applauded and recalled. Then followed Mendelssohn's Quartet, the first movement of which was not particularly well rendered. The performance of the remaining movements, however, was all that the most fastidious could desire.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 14, 1889.

THERE has been plenty of music in this city during the last four weeks, but not quite so much in other parts of the country. Halévy's "La Juive" was revived at the Metropolitan Opera House, on January 21, before a very large and enthusiastic audience. The performance was signalled by the re-appearance of Lilli Lehmann, and by the fact that the lights in the auditorium of the Opera House were kept turned up throughout the evening. This was the result of dissatisfaction among those stockholders who regard the Opera House as a place of social recreation and not as a temple of art. These gentlemen had become weary of sitting in darkness, and the ladies of their families entered a decided protest against a custom which prevented their costumes from being seen. The last straw that broke the camel's back was the initial performance of "Das Rheingold," when the auditorium was veiled in dim religious light throughout the evening. After that the Amusement Committee commanded Director Stanton to turn up the lights. The critics condemned this sacrifice of art to Mammon in such severe terms that the order was speedily modified, so that the lights are now turned up only when they will not materially injure the stage effect. Madame Lehmann returns to us in magnificent voice, and her singing is still marked by the excellence of its Italian method and the intensity of its dramatic feeling.

On January 30 the Paris version of "Tannhäuser" was brought forward, with Lehmann as *Venus*, Bettaque as *Elizabeth*, Fischer as the *Landgrave*, and Grinauer as *Wolfram*. Alvary, who was to have been the *Tannhäuser*, was taken ill and his place was filled without rehearsal by Herr Paul Kalisch, Madame Lehmann's husband. He achieved a very brilliant success and was at once engaged to accompany the organisation on its tour at the close of the season here.

On the 6th inst. "Il Trovatore" was brought out with great success, which gave the Italianissimi an opportunity for some loud rejoicing. One of the daily papers said: "After last evening's performance even the wind whistled."

Michael Banner, one of the leading American violinists and a young artist of much talent, has organised a strong quartet, which has given one tolerably good Concert. New York is overrun with chamber music organisations and there is hardly any hope of success for the new ones. The best we have is the Beethoven String Quartet, led by Gustave Dannreuther, a brother of Edward Dannreuther.

A number of pupils of the National Conservatory of Music appeared at the Lyceum Theatre, on the afternoon of January 30, in a programme made up of Concert selections, and acts from "Dinorah" and "Faust." The exhibition was remarkable only for the utter absence of talent. It is difficult to believe that a practically free Conservatory can be carried on with such poor results.

The feature of the Boston Symphony Orchestra's Concert in this city last evening was the new Pianoforte Concerto in E flat, by Max Vogrich. Vogrich is a Transylvanian, a pupil of Moscheles and Richter. He has been residing in this city since 1885, devoting his time to composition. His Concerto is dedicated to Adele aus der Ohe, and was splendidly played by her. The *Intermezzo*, an original and beautiful movement, is one of the most dignified and artistic pieces of pianoforte writing recently produced here.

Your correspondent neglected to mention in the last letter that a delightful Concert was given on January 11 at the Metropolitan Opera House, by the Metropolitan Club, a choral organisation numbering among its members some of the best professional singers in the city. Among the foremost of them is Mrs. Raymond, known in days gone by to all the operatic world as Annie Louise Carey. At this Concert Cowen's "Song of Thanksgiving" was admirably sung, and was received with great applause.

A well-equipped Spanish Opera Company made its appearance in San Francisco on January 28.

The Boston Quintet had a poor audience in the same city on January 14. At the Tivoli a season of Italian opera, with a company composed of broken-down singers, has, however been prosperous.

Colum
thal, the
The two
Orpheus
Club is
produce
News
forgetting
From
a Biblio
Grand
by the C
Anion C
sisting
the Direc
compar
Madam
Mr. Fro
Ther
during
discove
perform
a subun
togethe
Mixer,
Miss C
the ins
and the
At th
benefit
to cele
house
varied
with
Violin
an air
Joseff
Boucin
Sedlm
Signor
Mada
Anna
"Mis
Herbe
Anton
Walte
orch
made
then

On
Churc
ing o
was
with
churc
was
Thee
the
Offer
after
Chor
on th
Choir
Batt
Usk
wort
nific
and
Gad
was
Hea
bein
of F
Atk
the
sup
Cho
of t

Columbus, Ohio, is looking up as a musical town. Rosenthal, the pianist, appeared there lately to a large audience. The two musical organisations known as the Arion and the Orpheus are giving Concerts of choral music, and the Opera Club is giving light operas. The Cecilian Club is about to produce Rossini's "Stabat Mater."

News from Buffalo shows that this musical city is not forgetting its love for art.

From Chicago comes the news that Méhul's "Joseph," a Biblical opera in three acts, has been performed at the Grand Opera House, under Conductor Cintura's direction, by the German Men's Society, numbering sixty voices. The Arion Club also arranged two Concerts at the Academy, consisting of songs of various nations, selected some time ago by the Director. The solo numbers were supplied by the Concert company, consisting of the violin virtuoso, Ovide Musin, Madame Annie Louise Tanner, and Whitney Mockridge. Mr. Frederic Archer was Conductor of the Concerts.

There has been a notable absence of choral performances during the past month. Your correspondent has been able to discover only one that is worthy of mention. This was a performance of Handel's "Messiah," given at Ravenswood, a suburb of Chicago, on January 24. A local chorus sang, together with the following soloists: Mrs. Viola Frost-Mixer, Mr. Charles A. Knorr, Mr. George Gookins, and Miss G. Johnson. An orchestra from Chicago performed the instrumental accompaniments. The house was crowded, and the Oratorio was fairly well given.

At the Metropolitan Opera House last night a testimonial benefit was given to Max Maretzek, the veteran impresario, to celebrate his fiftieth year in the world of music. The house was packed and the entertainment was long and varied. A section of Mr. Daly's company began it at 7.30 with "A Woman's Won't," then Maud Powell played a Violin Mazurka by Zarzycki, Madame Fursch-Madi sang an air from Saint-Saëns's "Samson and Delilah," Rafael Joseffy played Liszt's "Fantaisie Hongroise," Dion Boucicault appeared in "Kerry," Herr Alvary and Herr Sedlmayer gave the Forging Scene from "Siegfried," Signor Del Puente sang the Toreador song from "Carmen," Madame Fursch-Madi came forward again to sing *Donna Anna's* grand aria, and the performance closed with the "Miserere" Scene from "Il Trovatore," sung by Madame Herbert-Foerster and Herr Perotti. Theodore Thomas, Anton Seidl, Frank van der Stucken, Adolf Neuendorff, Walter Damrosch, and Maretzek himself conducted the orchestra at various times during the evening. Maretzek made a neat speech, thanking the artists and the public, and then retired from the public gaze probably for ever.

On Saturday, the 2nd ult., the remaining portion of the Church of St. Luke, Nightingale Lane, Battersea, consisting of nave and aisles with the lower storey of the tower, was opened for Divine Service. The choir of the church, with about forty of the neighbouring clergy, entered the church singing "We love the place, O God." The service was Smart in G, and the Anthem was "I have surely built Thee an house," by T. Tallis Trimmell. At the service on the Sunday following special features in the music were Offertory Sentences by Dr. Martin and J. C. Field, and after the offertory in the evening Handel's "Hallelujah" Chorus was sung. In continuation of the opening services, on the Wednesday following, a special festival of Battersea Choirs—namely, St. Matthew's, Lavender Hill; St. Mark's, Battersea Rise; St. Luke's, Nightingale Lane; St. John's, Usk Road; St. Peter's, Plough Lane; St. Paul's, New Wandsworth; and St. Mary's by the Park—took place. The Magnificat and Nunc dimittis were sung to Tours's setting in F, and the Anthem was "O Lord our Governour" (Henry Gadsby). After the offertory Handel's "Hallelujah" Chorus was again sung. The final Hymn was "Blessed city, Heavenly Salem," the other Hymns during the service being Sir John Goss's setting of "Praise, my soul, the King of Heaven," and "Christ is the Foundation." Mr. E. P. Atkins, Organist of St. Mark's, Battersea Rise, presided at the organ. The musical arrangements were under the superintendence of Mr. C. Mason Chase, Organist and Choirmaster of St. Luke's.

The Highbury Philharmonic Society gave its third Concert of the season on Monday, the 11th ult., at the Highbury

Athenæum, Highbury New Park, under the direction of its experienced Conductor, Mr. G. H. Betjemann. The Concert opened with Macfarren's Cantata "May Day," the choruses in which, as well as the part-song "The hunt's up," were well given. The principals were Miss Thornthwaite, Miss Rose Dafforne, and Mr. David Hughes. In conclusion of the first part of the programme Mendelssohn's Violin Concerto was played by Mr. G. H. Betjemann in an excellent and unaffected manner. The orchestral accompaniment was creditably rendered, the assistant Conductor, Mr. David Beardwell, taking the *baton*. Mendelssohn's well known Symphony in A minor (the "Scotch") was performed by the amateur orchestra in an energetic and painstaking manner. The Spinning Scene from the "Flying Dutchman," with Miss Thornthwaite as *Senta* and Miss Rose Dafforne as *Mary*, including the Spinning Chorus, was very effectively given, and the programme was completed with a selection from "Tannhäuser." This included *Elizabeth's* Prayer (Miss Thornthwaite), *Wolfram's* Song "O star of eve" (Mr. David Hughes), the Pilgrims' Chorus, and the popular March and Chorus "Hail, bright abode."

THE annual general meeting of the members of the Choir Benevolent Fund took place at the Chapter House, St. Paul's Cathedral, on the 7th ult., Mr. W. A. Barrett in the chair. There was an unusually large assembly of the members, who attended to elect a secretary in the place of Mr. Charles Fry. The choice fell upon Mr. W. A. Frost, of St. Paul's Cathedral. The chairman alluded to the recent legal proceedings in the Court of Queen's Bench, when the Society successfully defended, as the ground landlord, an action relating to its rights of one portion of its property, and the Hon. Solicitor, Mr. A. Calkin Lewis, explained the course of the action. The report and financial statement of the Society, showing it to be in a flourishing position, were read and adopted. Several new members of the Committee were elected. The usual list of votes of thanks to those to whom the Society was indebted for valuable services were carried unanimously, and after a vote of thanks to the chairman the meeting terminated.

A CROWDED and well dressed, but decidedly inattentive, audience assembled at the second Concert this season of the Royal Amateur Orchestral Society, at St. James's Hall, on the 2nd ult. This is the oldest of the numerous amateur orchestral societies now in existence, and the playing on the present occasion showed that, under a first-rate Conductor, very excellent results might be obtained. Mr. George Mount is an able musician, but he does not seem to possess the art of so communicating his feeling of the music to his followers that they obey him as it were by instinct. Thus the orchestra remains a fortuitous concourse of atoms, not a single well ordered smoothly working machine. This want of unity was specially observable in Dr. Mackenzie's beautiful "Benedictus" for violins in unison. Highly creditable performances were given of Gounod's Symphony in D (No. 1) and Beethoven's "Leonora" Overture (No. 3). The violin and harp solos of Misses Marianne and Clara Eissler were deservedly well received. Of the vocal music nothing need be said.

"MUSICAL Palæography, a Collection of Photographic Fac-similes of the Principal Manuscripts of Gregorian, Ambrosian, Gallican, and Mozarabic Chant, published by the Benedictine Monks of Solesmes," is the title of the new work to be issued by Messrs. Breitkopf and Härtel of Leipzig. The collection will consist chiefly of Gregorian responsorials, graduals, and antiphonaries, the monuments of the school of St. Gall, and the principal representatives of neumatic manuscripts. The value of this issue can hardly be over-estimated, it will enable the student to study, as though from the original documents, the various forms of ecclesiastical chants. So delicate and so accurate is the photographic process that it is possible to forget that the fac-simile is regarded in studying these plates, and the possibility of error is placed beyond question. It is to be issued to subscribers at the price of £1 per annum, and the completed series will be a most valuable collection of musical historical monuments.

THE fifth of Mr. W. de Manby Sergison's ten winter Concerts was given at his own house, 62, Warwick Square, on the 14th ult. Schubert's Trio in B flat (Op. 99), for pianoforte, violin, and violoncello, was admirably played by Miss Agnes Zimmermann, Mr. Straus, and Signor Piatti. The solo for violoncello "Kol nidrei," a Hebrew melody arranged by Max Bruch, was given by Signor Piatti with all possible effect. Miss Agnes Zimmermann selected for her solos for pianoforte the Sketch No. 1, in C minor (Schumann), Chanson Triste (Tchaikowsky), and Valse in A flat (Moszkowski). Chopin's Polonaise Brillante for pianoforte and violoncello, given *con amore* by Miss Agnes Zimmermann and Signor Piatti, ended the Concert, which was agreeably varied by some vocal pieces by Miss Eleanor Rees and Mr. J. Robertson. Mr. W. de M. Sergison was the accompanist. The sixth Concert was given on the 21st ult.

It is not advisable to say very much concerning the recital of Wagner's "Tristan und Isolde" at the Portman Rooms on January 28 and following dates. Mr. Carl Armbruster is an excellent musician and a competent pianist, but if the extreme admirers of the Bayreuth poet-composer find any satisfaction in hearing his most elaborate score reduced to the pianoforte, with second-rate vocalists to interpret the leading characters of the music-drama, they must be an easily pleased as well as a feeble folk. While giving due credit to Miss Pauline Cramer, Mr. W. Nicholl, Miss Marguerite Hoare, and the other members of the cast, it must be said that to those who had heard "Tristan und Isolde" at Bayreuth the performance was inexpressibly painful, while to others it must have been incomprehensible. It is not by such means that the popularisation of Wagner's works will be advanced in this country.

At the second Concert of the season given by the Woodside Park Musical Society, on the 7th ult., Smart's "Bride of Dunkerron" and a miscellaneous selection were performed. The soloists were Miss Kate Norman, Mr. Percy Palmer, and Mr. R. E. Miles. The Cantata was very carefully rendered and reflected great credit on both chorus and soloists. The accompaniments consisted of a band of strings, led by Mr. E. Halfpenny; harmonium, Mr. C. E. Jolley, Mus. Bac., Oxon.; pianoforte, Mrs. Williams. In the second part violin and violoncello solos were contributed respectively by Mr. G. H. Betjemann and Mr. E. Woolhouse. Amongst the most successful items given by the chorus may be mentioned Eaton Fanning's beautiful part-song "Moonlight." Mr. Alfred J. Dye conducted as usual, and also acted as accompanist in the latter part of the programme.

THE *Nieuws van den Dag*, the leading Dutch daily paper, writes concerning the first Concert given at Amsterdam by Messrs. Oliver King and Theodore Werner, on the 22nd ult., that "Mr. King, whose Sonata for pianoforte and violin, and Légende and Barcarolle for pianoforte solo, were performed, is a writer with well-developed musical talent. This is shown throughout, especially in the opening part of the Sonata. The first theme itself and the working out is worthy of much praise. The second theme of the first part is very charming and cleverly treated. The Légende was equally good, and, like the Sonata, proves the ability of the composer. The works of Mr. King were attentively heard and warmly applauded by the audience. Mr. Werner's violin playing was also greatly admired, especially in Schumann's Fantasia, Wieniawski's Second Concerto, and Spohr's Ninth Concerto."

STEINWAY Hall was well filled on the evening of the 7th ult., the occasion being a Concert given by Mdlle. Jeanne Denys and Miss Ethel Meredyth, one a pleasing vocalist, the other a reciter of considerable talent and promise. Between them, these two clever young ladies could easily have contrived to supply an agreeable musical and dramatic entertainment, but, wisely enough, they elected not to depend solely upon their own unaided efforts. The balance of an attractive programme was contributed by Miss Adèle Myers, Miss Hélène Gingold, Miss Amy Thomas, Signor Luigi Mhanes, Mr. Claude Trevor, Mr. Mowbray Marras, Mr. Stefano Khardys, and Mr. Herbert Thorndike—a combination which resulted in a thoroughly enjoyable Concert.

THE Clapham Choral Society (Conductor, Mr. Walter Mackway) gave, on the 11th ult., a performance of "The Golden Legend" at Belmont Hall, Clapham. The principal vocalists were Miss Kate Fusselle, Miss Lucy Etheridge (pupil of Mr. Walter Mackway), Mr. Philip Newbury, and Mr. Charles Copland, all of whom sang their respective parts in an artistic and musicianly manner. The Choir sang the Evening Hymn "O pure in heart" and the Epilogue with true intonation and expression; this result could only be obtained by a well trained body of voices. The Society was unable to give the performance with orchestra, but Mr. Sidney H. Hann and Mr. Alfred Izard accompanied the work on the pianoforte and organ, respectively, with considerable ability.

MESSRS. CHRISTIE, MANSON AND WOODS sold by auction, on the 22nd ult., a number of gold boxes, medals, orders, *bâtons*, silver plate, and jewellery, presented by various Royal and other personages to Michael William Balfe. The set of plate given to him on the occasion of the one hundredth performance of the "Bohemian Girl," the gold and silver medals presented by Louis Philippe and Alexander II., the Cross of the Legion of Honour given by the Emperor Napoleon, the Cross and Star of the Commander of the Order of Charles III. of Spain, with a number of other interesting and valuable relics of the famous composer, including some portraits, and the original autograph score of "Il Talismano" were included in the sale.

A CAPITAL Concert was given at Steinway Hall, on the 22nd ult., by the members of No. 6 (Captain Gerald A. Shoppee's) Company of the St. George's Rifles. A long and diversified programme was carried out to the palpable satisfaction of a large and demonstrative audience. Madame Koss-Baylis worked with untiring energy, sharing both in the vocal and instrumental portions of the Concert. Mr. Reginald Groome sang well, as did Miss Fanny Parfit, R.A.M., while the cornet solos of Bandmaster Fleet were warmly appreciated. Some concerted pieces from Sullivan's comic operas were effectively given, and a number of part songs were creditably rendered by the Male Voice Choir. Mr. Frank Knight was at the pianoforte.

THE suggestion made by Mr. Andrew Lang that an effort should be made to collect the popular songs has, to some extent, been already carried into effect by Mr. W. A. Barrett, and a series of quaint songs, words and music derived chiefly from traditional sources and from the presses of the "Broadside" ballad printers, will shortly be published. Many of the melodies have been the "joy of the streets and fields," and are still to be heard in remote places in town and country on occasions more or less unusual. The music has much that warrants its preservation, and the words tell a homely speech the sentiments and the expressions if the people.

LE *Ménestrel*, the famous musical journal of Paris, makes a complimentary allusion to Dr. Mackenzie's new work, and corrects a statement of *Le Siècle*, which mistakes Sir Morell Mackenzie with the Principal of the Royal Academy of Music, *à propos* of the performance at Vienna of the Overture to "Twelfth Night," which it distinguishes by a translation of the second Shakespearean title "Ce que vous voudrez"; in turn we may venture to suggest that the title of Dr. A. C. Mackenzie's Cantata is the "Dream of Jubal" ("Le Rêve de Jubal") and not as it is given in *Le Ménestrel*, the "Dram of Jubal."

MADAME MADELINE HARDY gave an excellent Concert at Brixton Hall, on Monday evening, the 18th ult. The solo selected by the Concert-giver were Costa's "I will extol Thee" ("Eli"), Glover's "Will you love me then as now?" and a new song, "Marjorie," by F. Allitsen. The remainder of the programme was performed by Madame Antoinette Sterling, Miss Eleanor Rees, Mr. Orlando Harley, Mr. Henry Yates (who sang in the absence of Mr. Herbert Sims Reeves), Mr. Frederick Bevan, Miss Kate Cheyne (pianoforte), Herr Polonaski (violin), Mr. Bernard Reynolds (violoncello), and Mr. Turle Lee (accompanist).

THE first Invitation Concert of the St. James's Choral Society, Camberwell, was given to a crowded audience on Tuesday evening, the 5th ult., in the New Hall, Knatchbull

Road, the so
Grego
Societ
Viking
was
was accom
A
Valley
Hal
by M
others
the p
Price
Hann
Mr. C
The
eveni
Room
the p
which
mean
in a
and
judg
A
has b
study
of Er
duce
which
by co
on th
of th
An
by M
the
23rd
"Il
piece
Exen
giver
the
voca
Con
Cam
Miss
Mar
man
T
on t
Har
The
prof
Mr.
McL
T
Ver
on
Fen
The
Dr.
Bat
T
helo
19th
the
ing
cor
and
A
Ver
Ass
the
of

Road, when Cowen's "Rose Maiden" was performed, the solos being given by Miss Epps, Mrs. Avery, Mr. Gregory Hast, and Mr. Harris. In the second part the Society was heard to advantage in Faning's "Song of the Vikings" and Garrett's "Good night." The Conductor was Mr. R. Felix Blackbee, and Mr. Alfred Avery accompanied.

A SUCCESSFUL Concert was given by the Thames Valley Orchestral Society on the 7th ult., at the Town Hall, Twickenham, in which vocal and instrumental pieces by Mendelssohn, Bach, Haydn, Gounod, Bishop, and others were given. The following performers took part in the programme: Madame Carrie Blackwell and Mr. D. Price, vocalists; Miss Jessie Hudson, violin; Mr. Clement Hann, violoncello. The orchestra was conducted by Mr. G. F. Huntley, Mus. Bac.

THE St. James's (Clapham) Choral Society gave an evening Concert on Monday, the 18th ult., in the School Room connected with the Church. The principal item in the programme was Van Bree's "St. Cecilia's Day," in which the choruses were praiseworthy although by no means faultlessly sung. The soprano soli were interpreted in a highly creditable manner by Mrs. Boulcott Newth, and Mr. Sidney Hann, A.R.A.M., conducted with good judgment.

A SOCIETY called the Plainsong Mediaeval Music Society has been formed at 20, Finsbury Circus, in London, for the study of the music of the Middle Ages. After a catalogue of English MSS. has been compiled, it is intended to reproduce those of importance in fac-simile, to publish music which has not before been printed, to arrange for lectures by competent musicians, to correspond with similar societies on the Continent, and in other ways to carry out the objects of the Society.

AN Exercise for the degree of Doctor of Music, composed by Mr. Hill, Mus. Bac., was performed in the Theatre of the University of London, Burlington Gardens, on the 23rd ult. The subject of the words is taken from Dante's "Il Purgatorio." The music contains solos and concerted pieces with orchestral accompaniments and chorus. The Exercise, which was the first of the kind which has been given in the University, was conducted by the composer.

THE Popular Musical Union gave a Ballad Concert at the Holborn Town Hall on Thursday, the 7th ult. The vocalists included Miss Florence Dentry, Miss Montagu-Conyers, Miss Foxcroft (who took the place of Lady Colin Campbell), Mr. Edward Hall, and Mr. Bertram H. Latter, Miss Beatrice Ullithorne gave three violin solos, and Miss Mary Carmichael presided at the pianoforte in an efficient manner.

THE Choir of the Bow and Bromley Institute gave, on the 9th ult., at the Popular Organ Recital, Mendelssohn's "Hear my Prayer" (soloist, Mrs. Henschel) and Mr. Hamish MacCunn's choral Ballad "Lord Ullin's Daughter." The solo violinist was Mr. George Palmer, one of the professors at the Guildhall School of Music; the Organist, Mr. Fountain Meen; and the Conductor, Mr. W. G. McNaught.

THE St. Peter's Choral Society gave a performance of Verdi's opera "Il Trovatore" at St. Peter's Hall, Brockley, on Tuesday, the 5th ult. The soloists were Miss Marianne Fenna, Miss Susetta Fenn, Mr. Charles Chilley, Mr. H. C. Thomas, and Mr. Musgrove Tufnail. The Conductor was Dr. C. J. Frost, F.C.O., and the accompanist was Mr. Battison Haynes.

THE annual meeting of the London College of Music was held at the offices, 54, Great Marlborough Street, on the 19th ult., the Hon. President, W. H. Cummings, Esq., in the chair. There was a large attendance, and the proceedings throughout were marked with great unanimity and cordiality. The report was read by the Hon. Secretary, and was in every respect satisfactory.

A COMPLIMENTARY dinner was given to Mr. L. C. Venables on the 11th ult., by the South London Choral Association, in the Surrey Masonic Hall, Camberwell, on the occasion of his entering upon the twenty-first year of his performance of the duties of Conductor and Principal of the Association. Mr. H. Knight officiated as Chairman.

MR. W. S. HOYTE (assisted by Mr. Carrodus) will give a Pianoforte Recital to the students at the Guildhall School of Music, on Thursday, the 7th inst., at 7 p.m. The programme will include a Sonata of Rubinstein's, for pianoforte and violin, and selections from the works of Chopin, Sterndale Bennett, Schumann, &c.

THE Finsbury Choral Association gave, at their Concert, on the 14th ult., a capital performance of Costa's "Eli." Mrs. Hutchinson, Miss Hilda Wilson, Mr. Charles Chilley, and Mr. Bridson were the soloists. There was a crowded and demonstrative audience.

MR. WALTER PARRATT, Mus. Bac., Organist at St. George's Chapel, Windsor, will give a Recital on Thursday, the 7th inst., on the organ at Westminster Chapel, James Street, Buckingham Gate, which has recently been cleaned and restored.

IN addition to Lectures on Harmony to his regular class, Sir Herbert Oakeley is this winter giving a course open to the whole University and others. On the 21st ult. the subject was "The Madrigalian Period in England," with six choral illustrations.

MR. HENRY GADSBY'S music to the "Alcestis" of Euripides will be performed on Monday, the 4th inst., at All Saints' Hall, Kensington Park Road, W., by the choir of All Saints', Kensington Park, accompanied by the composer, and conducted by Mr. Ernest Lake.

MR. CARRODUS gave a Violin Recital at the Hampstead Conservatoire Hall, on Monday, the 18th ult., his masterly playing giving unbounded satisfaction to the audience. On the 25th ult. he began a series of Chamber Concerts in the same Concert room.

MR. CHARLES SALAMAN will celebrate his seventy-fifth birthday, on the 3rd inst., by the publication of a new song, "Heart to heart," for a tenor or baritone voice, the words of which have been written by his son, Malcolm C. Salaman.

A NEW Society, the Wind Instrument Chamber Music Society, has been formed under the most favourable circumstances, and will give three Concerts during the season. The first will take place on the 22nd inst.

MR. BARTON MCGUCKIN has signed with the Carl Rosa Opera Company for a continuation of his engagement as principal tenor for the season 1889-90.

REVIEWS.

Musical Instruments and their Homes. By Mary E. Brown and William Adams Brown.

[New York: Dodd, Mead and Co.]

THIS interesting book will doubtless be much valued by students of musical history and collectors of instruments. It is handsomely printed in a quarto size, and the text is illustrated by 270 pictures of instruments drawn in pen and ink by William Adams Brown, one of the Editors of the work. The title-page informs us that the whole of the instruments are in the possession of Mrs. J. Crosby Brown, of New York. It is further understood that it is the desire of the owner to make the collection as complete as possible, and to present it entire to the New York Metropolitan Museum of Arts. The pictures of the instruments give a fairly good idea of their shapes, forms, and character, even though the style of the drawing does not permit of the reproduction of all the artistic peculiarities the originals may possess. In this respect the beautiful and elegant book on musical instruments published a year ago by Messrs. Black, of Edinburgh, with chromo-lithographic pictures of existing instruments drawn by Mr. Gibb and described by Mr. A. J. Hipkins, still stands unrivalled as a model. It is not necessary to pursue any further comparison between the books, as there is much in the present work which is worthy of special comment. Every contribution intended to enlarge existing knowledge on a particular subject, if earnestly and honestly undertaken, should be judged upon its own merits. The application of the old proverb on comparisons is not more generally pertinent than in the matter of music, or more

particularly needless in the present case. The book has evidently been compiled with particular care, the best known authorities have been consulted, and a mass of information has been brought together which it would be impossible to find elsewhere in so convenient a form.

The book is divided into eighteen chapters. The first two treat of Chinese music and musical instruments, and give a few notes concerning the traditional history of the art, the peculiarities of notation and time, with a description of the names, shapes, construction, and purposes of the several instruments. Then follow three chapters concerning Japan and the Corea, and after these two chapters on India. The individuality of Hindu music, the twenty-two *Srutis*, or sub-divisions of the octave, which minute divisions make the music of this and of other Eastern nations so unintelligible, because so undefinable to European ears, are touched upon. The *Rabab*, the *Ravanastron*, the parents or prototypes of the violin, with other instruments of string, wind, or percussion, and their uses in religious and social life are clearly described, as are also the music and instruments of Siam and Burnmah.

In speaking of the music of the Arabs and others in Arabia, Syria, and North Africa, the influence of the art on European music is pointed out, the special study of the various instruments made by the authors confirming the opinions of those who assert that more than one of the instruments in use in Europe were derived from an Eastern ancestry. The cultivation of music among the Persians and Turks, the savage music of Africa, the instruments of the African tribes, of North, South, Central America and Oceania, are described in an able manner. It is curious to note that among the least civilised tribes the musical faculty among the people finds its expression in the performance upon instruments, which are chiefly if not wholly rhythmical; or at all events, those machines whose construction admits of the performance of a tune, such as flutes or whistles, are so far limited in extent as to be more capable of marking a measure than of producing a melody. Drums, rattles, tappers, and notched sticks are more numerous than the stringed or wind instruments. The most curious among the many is the love flute of the Maories, which, according to tradition, utters a distinct and irresistible speech.

There are numbers of curious facts in the pages of this excellent work which are of inestimable value to the musical historian. The pleasant yet simple and straightforward way in which they are laid before the reader may be counted as not the least valuable feature of the book. It may be added that there is a copious list of authorities, books of travel, histories of music, and dissertations on various musical subjects which are referred to, or have been made use of in the course of the work, and there is also a most exhaustive index which renders reference to the contents an easy task.

It is not difficult to see that the duty of compilation has been a labour of love, and it is out of respect for this character that the style in which the drawings have been made demands and obtains justification. What is now wanted is a collection of the melodies popular among the peoples with whom the instruments herein described originated, or are in constant use. It would complete the idea which prompted the production of this most estimable account of "Musical Instruments and their Homes." This, it is rumoured, will be supplied before very long, as an important work on the subject, from the pen of the late Carl Engel, is in the press.

Twelve Studies on Style and Technique. For the Piano-forte. In Two Books. By Walter Macfarren.

[Edwin Ashdown.]

THE composer of these Studies has fairly earned his right to be heard as an authority upon the true intent of Exercises, both for the mind and fingers; and it is because we are disposed to regard the work before us as the result of a ripened judgment upon this essential subject that we have no doubt of its securing a large amount of attention. From so practised a pen it is scarcely necessary to say that we have good music as well as useful work; but a point most important to be dwelt upon is that every piece has a definite object, and that, consequently, no mere brilliant passages obstruct the general design. The Scale and

Arpeggio Studies are especially good, and one on Octaves must be particularly commended. There are also several which will demand the utmost care in phrasing; and indeed, as we have already hinted, not one can be hastily scamped through with any benefit to the pupil. We recollect that Sterndale Bennett made it a rule not to finger any of his music, because he said that he had no right to force his system upon other pianists. With this rule we are by no means disposed to agree, even in ordinary piano-forte music; but in Exercises we contend that the author's fingering is most essential, for the passages and the method of executing them spring up simultaneously in the mind of the composer, and his design is therefore only incompletely carried out when the performer adopts a system of his own. No doubt Mr. Macfarren is of this opinion, for the fingering is most carefully marked throughout; and as in no place is a choice of methods given, there can be no question that those who use the Studies should also use the system of playing them so decisively indicated by the author.

Musical Notes. An Annual Critical Record of Important Musical Events for 1888. By Hermann Klein.

[Novello, Ewer and Co.]

THE change of publisher of this interesting Annual (the third year of publication) has brought with it a series of modifications in the plan and arrangement which are distinctly to its advantage. Many of these alterations doubtless were suggested by the author, as each succeeding year has shown his desire to make the book as perfect as possible. As it now appears, it is not only a trustworthy record of the musical occurrences of the year, but it is written in so genial and appreciative a style, that it may be read for its literary as well as for its chronological value. Not the least interesting feature of the book is the comprehensive index, which guides the reader at once to all the events of importance which have taken place during the year 1888. The improvement in the general appearance of the Annual, both as regards printing and binding, is specially noticeable.

Original Compositions for the Organ. No. 110. *Three Offertories.* By Hamilton Clarke.

[Novello, Ewer and Co.]

IN these pieces Mr. Hamilton Clarke has been careful to keep within the capacity of moderate players. They are for the soft stops of the organ, but are very bright and melodious, and indeed No. 1 might be regarded by some as too light for use as a church voluntary. We give our preference to No. 2, but all three are attractive, especially to those who prefer tunefulness to the display of contrapuntal ingenuity.

FOREIGN NOTES.

THE Bayreuth Festspiele are to take place between July 21 and August 18. It is said that there will be nine performances of "Parsifal," four of "Tristan und Isolde," and five of "Die Meistersinger von Nürnberg." "Parsifal" will be given on Sundays and Thursdays, "Tristan und Isolde" on the four Mondays, and "Die Meistersinger" on the four Wednesdays and on Saturday, August 17.

The Tenth Silesian Music Festival is to take place from June 2 to 4 next at Görlitz, under the direction of Capellmeister Ludwig Deppe. The following works will be included in the performances—viz., Bach's *Magnificat*, a portion of the music to Wagner's "Parsifal," an Oratorio, "Christophorus," by Rheinberger; Mozart's seldom heard Concerto for violin and viola, with string orchestra, and Beethoven's Ninth Symphony.

The annual music Festival of the Allgemeine Deutsche Musik-Verein will be held this year at Wiesbaden between June 27 and 30.

A new "patriotic" opera, entitled "Der alte Dessauer," the libretto by Paul Kurth, the music by Otto Neitzel, has just been first produced at Wiesbaden, with good success.

After a special performance of Wagner's "Götterdämmerung" at Berlin, in the presence of the German Emperor, the latter bestowed the title of "Kammer-Sängerin" upon Frau Rosa Sucher, the gifted interpreter of Wagnerian parts and wife of the Conductor at the Berlin Opera.

Max Bruch has completed his new dramatic Cantata "The Fiery Cross," which was to be produced on the 26th of last month by the "Orchester-Verein" of Breslau.

Madame Materna is to appear next month in Paris at one of M. Lamoureux's Concerts, when she will sing portions from "Tannhäuser" and "Götterdämmerung," as well as the famous "Liebestod" from "Tristan und Isolde." The appearance of the lady will doubtless mark an event in the annals of these Concerts.

Theodor Wachtel, who up to his twenty-fourth year played a cabriolet in the streets of Hamburg, will during the present month celebrate the fortieth anniversary of his debut in the operatic world. The once famous tenor is now living at Wiesbaden, and is said to retain much of that wonderful "natural" voice which only lacked the artistic training of its possessor to render it unequalled.

A new Te Deum by Dr. Franz Wüllner has just been first performed at a Gürzenich Concert at Cologne, and created a deep impression.

Signor Sylva, the new tenor at the Royal Opera of Berlin, has signed a contract with the Intendant-General engaging himself to sing at that establishment during four months every year, at a salary of 25,000 marks.

Mr. Franz Rummel, the well-known and esteemed pianist, has been playing with great success in Bonn, Dresden, Wiesbaden, and other smaller towns, and quite lately in Vienna and Brünn. His chamber music Concerts were much appreciated in Berlin, for at each one he brought out a novelty. He has commenced an extensive tour, playing at Frankfurt-am-Main (the Museum Concert), Cassel, Magdeburg, Wiesbaden, Neuviad, &c., and during this month is engaged for a *tournee* in Scandinavia.

Rubinstein's opera "The Merchant of Kalishnikoff" has again been prohibited at St. Petersburg after two highly successful performances. The opera, which was first produced here ten years ago, was forbidden on account of the scenes representing the service and singing of the Orthodox Greek Church.

Herr Stradal, a Viennese pianist and pupil of Franz Liszt, has, it is stated, received from the Countess Louisa Erdödy the MS. of a hitherto unknown Hungarian Rhapsody by the late pianist-composer, which he is preparing shortly to play in public.

A new ballet, "The Sleeping Beauty," the music by Tchaikowsky, will shortly be brought out at the Imperial Opera of St. Petersburg.

The official Musical Society of Russia, of which Anton Rubinstein is the director, has just been presented by the Czar with the Old Grand Theatre at St. Petersburg, together with a money grant for the purpose of utilising the handsome building as a Conservatoire and Concert-hall.

First performances of Wagner's "Das Rheingold" and "Die Walküre" were given last month, at the Hungarian Theatre at Budapest, and enthusiastically received, the leading artists being nearly all natives of Hungary. Herr Mahler was the Conductor.

An "adapted" version of Messrs. Gilbert and Sullivan's new opera is being played at the Carl Theater of Vienna, under the title of "Captain Wilson," and is making good houses.

The English pianist, Miss Florence May, has been staying in Vienna, and has been unusually fortunate in forming a large circle of influential friends during the six weeks of her visit to that city. The English artist has been received with uniform kindness by many of the leading musicians, including Brahms, under whom she formerly studied, and it is understood that she will return to Vienna next year to give the Recital which was to have taken place on the 2nd ult., and which had to be abandoned on account of the death of the Crown Prince Rudolf.

A new opera by Antonin Dvorák, entitled "The Jacobin," the libretto by Madame Cervinka Rieger, was produced for the first time, on the 12th ult., at the National Theatre of Prague, and met with an enthusiastic reception.

Twenty-one performances of Gluck's "Orfeo" have lately been given at the Costanzi Theatre of Rome. In consequence of this success, another of the great reformer's works is to be revived here, the choice lying between "Armida" and "Iphigénie en Tauride."

Ponchielli's opera "Gioconda" will shortly be produced, for the first time, at the Royal Opera of Berlin.

An opera, entitled "Simeta," the joint work of the brothers Antonio and Gaetano Cipollini, is to be one of the principal novelties this season at La Scala of Milan.

A dramatic Oratorio, entitled "Franciscus," by the young Flemish composer, Eugène Tinel, recently produced for the first time at Brussels, met with extraordinary success, and the performance has already been four times repeated. M. Tinel has been a pupil of the Brussels Conservatoire.

On the 11th ult. an excellent Concert was given at Valenciennes, in which two juvenile players, Mdlles. Céline and Adeline Blès, natives of the town, and at one time pupils of Messrs. Pollitzer and White, in London, were among the performers. They were most successful in their efforts, and awakened much enthusiasm. Céline played De Beriot's seventh "Air varié" for violin, and two pieces by M. Colyns, Professor at the Conservatoire of Brussels, with much brilliancy. Adeline, who is spoken of as a pianist of whom high hopes are entertained, performed several pieces in a most skilful manner.

We hear that in San Francisco great service is being rendered to music by the establishment of a permanent orchestra for the interpretation of classical works, mainly through the energy and enterprise of Mr. J. H. Rosewald, a leading professor and soloist in that city, who is also a most able Conductor.

The *Bayreuther Blätter* publishes in a recent issue the complete sketch of the scenes of a five-act opera, entitled "Die Sarazenen," upon which Wagner was for some time engaged soon after the completion of "Rienzi."

The *Deutsche Rundschau* has just published, for the first time, a number of letters written by Mendelssohn to Aloys Fuchs. The publication is accompanied by an interesting commentary from the pen of Dr. Hanslick, the eminent Viennese critic.

The bronze statue of Jean Jacques Rousseau, near the *façade* of the Paris Panthéon, was unveiled on the 3rd ult., amidst appropriate ceremonies, including the performance, by the Galin-Paris Choral Society, of fragments from the great philosopher's opera "Le Devin du village," and of De Gosséc's "Ode to Liberty." The statue is said to be highly characteristic and animated.

Franz Büchner, the much esteemed Conductor of the well-known Büchner orchestra, of Leipzig, died on the 4th ult., aged fifty-eight.

Aloise Klein, for some years organist at Rouen Cathedral, and composer of some meritorious pianoforte pieces, died at Strasburg at the early age of thirty-nine.

F. A. Roitzsch, the well-known musical *savant* and critical editor of some of J. S. Bach's works, died on the 4th ult., at Leipzig, aged eighty-three.

The death is also announced at Budapest, at the age of seventy-five, of Franz Bunko, the Nestor of gipsy musicians, and, in the opinion of Dr. Joachim, the most remarkable violin player of his nationality.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

EBOR.—E flat in Alt. The highest note she attempts now is A natural.

EDMOND.—The best way would be to consult a physician who would diagnose the case. It would be difficult to offer general advice for a particular case.

E. G. W. R. (PETERBORO).—We shall always be glad to insert notices of interesting musical events, provided that they are sent in good time.

FLORENCE E. J.—The Waltz is neither by Schubert nor Beethoven, but by Reissiger.

J. J. LEES.—There are nominally twenty-six, but according to many theorists these are only indicative of so many variations of pitch of two scales only, major and minor.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Sir Charles Hallé and his famous orchestra visited here on the 11th ult., for the first time. The Concert was almost entirely orchestral, there being but one vocalist. The band gave splendid renderings of the C minor Symphony of Beethoven, Wagner's *Tannhäuser* Overture, and some smaller works by Delibes, Schubert, and Weber. Sir Charles Hallé played Mendelssohn's G minor Concerto, for pianoforte and orchestra, and two characteristic pieces by Grieg. Miss Florence Christie sang Gluck's "Che farò" and Pissuti's "Heaven and earth."

BANCHORY, N.B.—An Organ Recital was given in the Parish Church, on the 2nd ult., by Mr. H. C. Tonking. His programme, consisting of compositions by Best, Haydn, Meyerbeer, and Rossini was peculiar in its interest, including four Marches in different styles—viz., Festive, Solemn, and Wedding marches, and a Fantasia, all by Mr. W. T. Best; also the Schiller March, by Meyerbeer.

BEDFORD.—At the Moravian Church an Organ Recital was given by Master Herbert England, pupil of Dr. Spark, on Thursday, the 21st ult., when he performed a series of Marches in different styles, composed for the Leeds Musical Festival by Dr. Spark, with pieces by W. H. Richmond, W. Blakeley, R.A.M., Bach, Salomé, Batiste, Bach, Gullmunt, and Mendelssohn.

BELPER.—On Thursday, the 21st ult., the annual Band Concert was given in the Public Hall. Miss Jacques, Miss Donnelly, Mr. R. L. Green, and Master Swift were the principal vocalists. Mr. Knight and Mr. W. W. Windle performed a duet for bassoon and pianoforte, Mr. W. W. Windle was Conductor.

BOURNEMOUTH.—Miss Ethel and Mr. Harold Bauer gave a Concert of Chamber Music at the Mont Doré Hotel Winter Garden, on Wednesday, the 6th ult. The programme included Beethoven's String Quartet (Op. 18) in G; Gavotte for string quartet, by Bazzini (first time); Bach's Trio for pianoforte and two violins; violin solos by Wieniawski and Sarasate, exquisitely played by Mr. Harold Bauer, who also performed on the pianoforte Chopin's Scherzo in B minor (Op. 20). Miss Ethel Bauer played Mendelssohn's Prelude and Fugue (Op. 35) in E minor in an artistic style. The vocalist was Mr. Frangon Davies. The accompaniments were admirably played by Miss Bauer.

BRIGHTON.—A very successful entertainment was given at the Princes' Hall, on the 12th ult., for the benefit of the poor of St. Bartholomew's parish. An Opera-ta by Miss Harriet Young was performed, the characters being taken by Mdlle. Alphonsine Douilly and Mr. D. Price. In the second part, *A Morning Call* was given.—Miss Florence Henderson gave a Pianoforte Recital, comprising works as widely differing in style as Bach's "Italian" Concerto, the so-called "Moonlight" Sonata of Beethoven, Chopin's A major Polonaise, and Liszt's Fantasias. The young lady, who has appeared with success at the Crystal Palace, has a sympathetic and elastic touch, and showed her acquaintance with the conventional readings of the works above mentioned, wisely declining any strain after novelty of interpretation, which in young hands is apt to degenerate into crudeness. Her most successful number was Liszt's transcription of the Skating music in *Le Prophète*. A numerous audience remained to the end, and listened with profound attention, but only favoured with an encore number, a pleasing little Impromptu in G major, by Edward Cutler, which occurred near the end of the programme.

BURNLEY.—Mr. Spencer having brought together a band of about thirty local performers, gave a Concert in the Mechanics' Institution, on the 11th ult. They played some well-known Overtures, and accompanied Mr. Lonsdale in Mendelssohn's Rondo Brillante. Misses Wilkinson and Horner, and Messrs. Coppock and Ingham contributed vocal solos. A chorus of fifty girls sang Crowe's vocal Waltz "Fairie Voices." The band was a little deficient in refinement, but as there is some good material in it, it will no doubt in time improve.—On the 10th ult. an Organ Recital and Sacred Concert was given in Brunswick Chapel. Mr. Pollard played some selections from the works of Gullmunt, Grison, Salomé, &c., in his usual good style, and vocal solos were contributed by Misses Nutter and Robins, and Messrs. Baldwin and F. Pollard. The Chapel Choir, augmented for the occasion, sang some well-known Anthems in a praiseworthy manner under the direction of Mr. F. Pollard.

CARLETON.—A Concert was given at the Drill Hall, on January 31. The chief piece was Macfarren's *May Day*, which was well performed. There was a band and chorus, and the Conductor was Mr. E. Dean. The chief performers were Miss Libbie Williams, Miss Mitchell, Messrs. Newman, Jakeway, Willey, Morgan, and the Rev. A. W. Evans.

CHELMSFORD.—The new Oratorio *The Captives of Babylon*, by Mr. Geo. Shinn, Mus. Bac., Cantab., was performed by the Borough of Chelmsford Choral and Instrumental Society in the Corn Exchange, on Wednesday evening, January 30. The solos were given by the Misses Leah Marchant and Annie Wilson, and Messrs. Edward Smith and Robert Poole. Mr. E. Gosling was the Conductor. The chorus and band numbered upwards of 100.

CHICHESTER.—On Tuesday, the 10th ult., the Chichester Glee Union, which consists of Messrs. J. Crouch, W. Evan Cox, G. Fielder, and Seymour Kelly, gave a Concert in the Assembly Rooms. They were assisted by Miss M. Chamberlain, Mr. F. J. Read, Mus. Bac., Organist of the Cathedral, and Mr. H. P. Allen, F.C.O., Assistant Organist. The programme contained seven Part-songs, which were all admirably rendered without accompaniment.

COLCHESTER.—On Thursday evening, January 31, the Musical Society gave their seasonal Concert at the Drill Hall, Stanwell Street, Coleridge's *Rime of the Ancient Mariner*, as set to music by J. F. Barnett, was the Cantata given. The chorus singing throughout was most creditable. The soloists were Miss May Hallam, Miss

Helen Saunders, Mr. Harry Stubbs, and Mr. Musgrove Tufnail. The second part of the programme was of a miscellaneous character. Mr. James Dace was the Conductor. Mr. W. C. Everett accompanied on the pianoforte, and Mr. T. Bentley Turner on the American organ.

COGGEHALL.—The Philharmonic Society gave a performance of Mendelssohn's Oratorio *Elijah*, with full orchestral accompaniments, on Tuesday evening, the 10th ult., at the large room, Stoneham Street. The vocal soloists were Miss Annie K. Mann, Miss Mary Barnard, Mr. Fred. Sanger, and Mr. F. J. Motum. The band and chorus numbered nearly eighty performers. The Conductor was Mr. Edwin Potter. The Concert was in every way a success, and will be remembered as one of the best ever heard in Coggeshall.

DARLINGTON.—Mr. J. Shakespeare Robinson gave a very successful Concert of miscellaneous music in the Town Hall, on the 14th ult. The vocalists were Miss Lillian Mills, Miss Florence Bourne, Mr. Robinson and Mr. Robert Grice. Mr. Thomas Cottrell was the pianist.

DARLINGTON.—Messrs. Dittmar gave their annual Concert in the Mechanics' Hall, on the 13th ult. The performance opened with a new Sonata in C minor, for pianoforte and violin, by Grieg. In the hands of two such performers as Messrs. Dittmar it received full justice. An interesting feature of the evening was the famous Concerto in G minor, by Max Bruch, played by Herr Heinrich Dittmar. Herr Jean Dittmar ably sustained his part at the pianoforte, but he was heard at his best in the Ballade in A flat, by Chopin, and the Spinning Song, by Raff. Miss Nelson was the vocalist, and Mr. T. Henderson was the accompanist.

DUNDEE.—The anniversary of Burns' birth was duly celebrated on the 4th ult. by a Concert of national music given by the Glasgow Select Choir.—The following evening the Concert party headed by Madame Marie Reze gave a Ballad Concert.—The amateur Opera Company performed Wallace's *Varianza* in Her Majesty's Theatre, from the 6th to the 9th ult. inclusive. This is the third appearance of the Company since its formation and each occasion has been marked by decided improvement in every respect. The chorus acquitted themselves most admirably, and, with the exception of Miss Louise Lyle and Mr. Durward Lely, the rôles of the principal characters were assigned to members of the Company, Miss Steel, in particular, excelling as Maritana. The orchestra was largely augmented for the performances, and the whole was under the direction of Mr. Hirst. The third of Messrs. Paterson's Chamber Concerts took place on Tuesday evening, the 12th ult. The audience was unusually large. The vocalists were Miss Resch Petersen and Mr. Durward Lely. The programme included Mendelssohn's Sonata in B flat, for violoncello and pianoforte, and two compositions of Oliver King, for pianoforte alone.—A Chamber Concert was given by Mr. W. P. Fleming on Friday, the 16th ult. The Concert-giver was assisted by Mr. A. M. Steele and Mr. Carl D. Hamilton. Mendelssohn's D minor and Beethoven's E flat Trios were performed. Mrs. A. C. Haden was the vocalist.

EALING.—The last of the Ealing Popular Concerts took place on Saturday, the 9th ult., in the Lying Hall. The principal piece in the programme was Mendelssohn's *Heir my Prayer*, by a band and chorus of eighty performers, the solo being most artistically rendered by Mrs. Dyke, who also sang the "Ombra mai fu," by Handel. Mr. Herbert Thorndike and Mr. William Nicholl also assisted. Mr. Alfred Izard was the pianist. Selections were also given by the band, the most noteworthy being the Saraband from *Almira* (Handel) and the March from *Tannhäuser*. Herr Karl Henkel was the leader and Mr. Harold Savery the Conductor.

ELLAND.—A Concert was given here on Tuesday, the 19th ult., by Mr. A. M. Shaw, an amateur of no ordinary power, but totally blind. He was assisted by his friend, Mr. Wolstenholm, Mus. Bac., Oxon., who is also blind. Mr. Wolstenholm gave with great skill Mendelssohn's Fantasia in F sharp minor, Raff's Valse Brillante in E flat, and Weber's Galop di Bravura. Mr. Shaw played an Impromptu in F sharp minor, composed by Wolstenholm; Chopin's Impromptu in C sharp minor, and Thalberg's "Home, sweet home." A note on the programme stated that Mr. Wolstenholm was highly commended by Sir F. A. Gore Ouseley on taking his degree at Oxford, and received the warm congratulations of the Examiners on his excellent contrapuntal ability. Both these gentlemen were for many years students at the "Blind College for the Sons of Gentlemen" at Powley, near Worcester. Mr. Wolstenholm is now Organist of St. Paul's, Blackburn. They both took the Warrington Scholarship for Music at the Blind College.

GLOUCESTER.—The Choral Society's second Concert took place on the 10th ult., in the Shire Hall. The programme included Mendelssohn's *Lobgesang*. The band was complete and, supplemented by the large organ, admirably sustained the important instrumental portions of the work. The solos were sung by Madame Clara Wright and Mr. W. Nicholl, Miss L. Franklin Higgs assisting in the one duet where a second soprano is required. Mr. C. Lee Williams was the Conductor. The chorus sang throughout the evening with vigour and accuracy. Mr. James Capener filled the post of Organist, and also made an efficient and careful accompanist for the songs in the second part of the Concert. Dr. C. Hubert Parry's Ode, *Blest pair of Sirens*, opened the second part. A miscellaneous selection concluded the Concert.

HOLLINWOOD.—The Vocal Society gave the third Concert of the season in the Institute, on Monday evening, the 11th ult. The programme consisted of a miscellaneous selection and Mendelssohn's *Hymn of Praise*. The chief vocalists were Miss Jackson, Miss Gee, Miss Hurst, Miss Barnford, Mrs. Whittaker, Mr. C. Blacow, Mr. Beswick, Mr. C. Mercer, and Mr. Waite. Pianoforte, Miss A. Dumville; harmonium, Mr. S. Whittaker; director, Mr. W. Dumville.

HUDDESFIELD.—After the usual Christmas interval the announcement that Madame Minnie Hawk and her Concert party would appear on January 29 filled the large Town Hall with a "popular" audience, who were evidently well satisfied with the musical fare provided for the occasion. The gifted *prima donna* was in good voice, and displayed her flexible organ to advantage in *moreaux* eminently suited to her piquant and vivacious style. The Echo Song from *Mignon* and

Bizet's course talents accompanist Belle Co in their Welcom perform Lane W a novel in the of the five tall the har the gre hearty a duly appi Organist a style and Hat delicacy song " infused Joachim by Wier himself some I "Milita gained M —The during th acs anu Sullivan FROM season in Sir Art Beethov nection accompa Overture ington, god. KETTER Society, The Kei amblethe song rhyo vetterit towardi airily the ban Adeock Mr. C. Hluge acc conduct KINGS Concert the prop Mr. Chie Minnie Lord, of member Mr. W. a vocal were vocal LEED evening Miss H. the C. H. in perfu diction Duet, by people " to be op Hande piece by played. LINCEN Cohn E Messrs. pianofor formers the last who wa Lincoln LLAN ane of readers Miss H Roberts the clre LILIAN Thomas The ch Martha Accom of the L MARK took pla The so

Bizer's "Habanera" proved extremely acceptable; both were of course encoored and in the latter instance the fair vocalist whose talents are nothing if not versatile sat down to the pianoforte and accompanied herself in "Way down upon the Suwanee River." Madame Belle Cole, Mr. Charles Banks, and Mr. Arthur Oswald were all successful in their respective selections, which were mostly of the popular order. Welcome variety was afforded to the programme by the instrumental performances of M. Tivadar Nachéz and Herr Schönberger. Mr. H. Lane Wilson was an admirable accompanist.—On the 13th ult. a novelty was offered to the patrons of the Subscription Concerts in the shape of a "Grand Welsh Night." A prominent feature of the evening's entertainment consisted in the performance, by five talented players, of various solos and concerted pieces for the harp. Mr. Ffrench Davis contributed two of the former, and the great skill and taste which he displayed were testified to by hearty applause. The concerted numbers were also well rendered and duly appreciated.—The Arvonian Male Voice Choir, of fifty selected voices, gave, under the intelligent Conductorship of Dr. Roland Rogers (Organist of Bangor Cathedral), a selection of glees and part-songs in a style which left little to be desired. Sullivan's "The long day closes" and Hatton's popular "When evening's twilight" were noticeably well rendered, and refined phrasing, and Dr. J. C. Bridge's clever "Greek war song" took the audience by storm, by reason of the spirit and dash infused into the performance. Mr. Theodore Lawson, a pupil of Dr. Joachim, gave three violin solos—viz., a Romance and Russian dance by Wieniawski, and Mackenzie's charming "Benedictus," and proved himself to be possessed of considerable executive ability and a sweet tone. Dr. Rogers contributed two solos on the organ, Mendelssohn's "Military Band" Overture and the March from *L'Inconnu*, and also joined Mr. Lawson in a performance of Schumann's "Fantasietücke."—The Huddersfield Choral Society proposes giving three Concerts during the season 1889-90. The works to be performed are Handel's *Israel and Galatée*, Mendelssohn's *Hymn of Praise*, *The Messiah*, and Sullivan's *Martyr of Antioch*.

LEEDS.—The Vocal Union gave the second Concert of its fourth season in the Reading Room, on the 11th ult. The programme included Sir Arthur Sullivan's Festival Te Deum, J. Barbé's *Requiem*, and Beethoven's "Prometheus" Overture. The band practising in conjunction with the Vocal Union, augmented for the occasion, played the accompaniments, and also gave a very satisfactory performance of the Overture. The soloists were Miss Kate Nicholls, Mr. W. H. Pocklington, and Mr. Stanley Smith. The chorus singing was remarkably good. Mr. A. Storrs conducted as usual.

KETERING.—A Choral Concert was given by the Kettering Choral Society, on the 18th ult., in the Victoria Hall. Stanford's Ballad of *The Revenge* was the chief piece of the evening. The chorus, which numbered about 100 strong, sang with great effect. Miss Clara Field sang the solos in "Hear my prayer," and Mr. H. Bailey, a native of Kettering, was very much applauded for his efforts. Miss M. F. Howard, an excellent pianist, played Beethoven's No. 5 Concerto, entirely from memory, in capital style, and was well accompanied by the band, which was conducted by Mr. H. G. Gotch. Mr. Addison Adeock played some violinello solos and secured a hearty reception. Mr. C. Bourne's selections for the euphonium were encoored. Miss Hage accompanied several of the songs with her usual ability. The conductor, Mr. H. G. Gotch, performed his duties well.

KINGTON, HEREFORDSHIRE.—The Musical Society gave their first concert in the Town Hall, on Monday, the 4th ult. The first part of the programme, conducted by Mr. Charlesworth, consisted of Mendelssohn's *Israel and Galatée*, by Mr. Charlesworth, Conductor. The principal vocalists were Madame Elsie Wynne and Mrs. Charlesworth, Messrs. G. Banks and Alfred Lord, of Hereford Cathedral. The orchestra consisted of the leading members of the Hereford Orchestral Society, under the leadership of Mr. Watkins. The second part consisted of a miscellaneous selection of vocal and instrumental solos, with two Overtures by the band, which were much appreciated.

LEEDS.—The Town Hall Organ Recitals were resumed on Saturday evening, the 9th ult. A selection from the Oratorio *Judith*, by Dr. C. Hubert Parry, was given. Dr. Spark took every possible pains in performing the extracts, which consisted of (1) Instrumental Introduction and part of Chorus "Hail, Moloch, hail"; (2) the dialogue Duet, by the children, "O mother, tell us once again the story of our people"; and (3) Recitative (*Judith*)—Command the gates of the city to be opened, and Chorus "The God of our fathers give thee favour." Handel's Overture to *Sansou*, Beethoven's "Achilles," a fine new organ piece by Sir Frederick Ouseley, and the Duet from *Le Prophète* were also played.

LINCOLN.—Mr. Barraclough's forty-eighth Concert took place in the Glen Exchange, on the 1st ult. Mesdames Minnie Hark, Belle Goffe, Messrs. C. Banks, Oswald, Tivadar Nachéz (violin), Schönberger (pianoforte), with Mr. Lane Wilson as accompanist, were the performers. A melancholy interest is attached to this Concert, as it was the last given under the enterprising management of Mr. Barraclough, who was found dead eight days after on his way home from Oswby to Lincoln.

LIANELLY.—On Tuesday evening, January 29, a successful performance of *Sansou* was given at Tabernacle Chapel, by a choir under the leadership of Mr. Charles Davies. The soloists were Miss Julia Jones, Miss H. M. Jones, Mr. Lloyd James (of Birmingham), and Mr. Egbert Roberts (London). Mr. Luther Owen presided at the harmonium, and the orchestra was led by Mr. W. Evans (Swansea).

LIANGNECH.—The Salem Chapel Choir, led by Mr. J. Glyn Thomas, gave an excellent performance of *St. Paul* on the 1st ult. The chief singers were Miss L. Aubrey and M. J. Protheroe, Madame Martha Harries, Mr. Maldwyn Humphreys, and Mr. Lucas Williams. Accompanists, Mrs. Glyn Thomas and Miss Lizzie Thomas. Leader of the band, Mr. W. F. Hulley, Swansea.

MADEIRA RASH.—The eighth annual Concert of the Choral Society took place on the 14th ult. at which *Israel and Galatée* was performed. The solos were taken by Miss Minnie Beaumont, Mr. G. H. Gregory,

and Mr. Walby, all of whom were well received. In the second part "Cera una volta" was brilliantly sung by Miss Beaumont. Mr. Hinchley conducted, and Mr. Kidgway led the band. The several choruses were capably sung by the members of the Society.

MERTHYR.—The question, Where will the National Eisteddfod be held in 1891? is exercising the minds of many persons in Wales—especially in the south. This year the national gathering takes place at Brecon. Two years afterwards it should again be fixed in the south. At the present moment, Swansea and Pontypridd, as well as Merthyr and Dowlais, are in competition, so to say. The honour is desired by each place. It is rumored that Merthyr is going to try for the Eisteddfod, and as an initial step in the matter the Merthyr Chamber of Trade resolved the other day to send a deputation to the Dowlais Chamber with a view of obtaining their co-operation, so that an amalgamation of local interests should be formed.

MONTHROSE.—On Tuesday evening, the 5th ult., the Annual Concert of the Harmonic Union was given in the Assembly Hall. The principal pieces performed by the chorus (which numbered about fifty voices) were Hatton's "Song to Pan," Pinsuti's "Moonlight and Music," Berger's "Oh night, lovely night," Mackenzie's "Hark, 'tis the horn of the hunter," Kreutzer's "Now the curfew," Miss Zimmermann's "Good morrow," &c. Miss Brown sang Dempster's "A doubting heart"; the Messrs. Low the duet, "All's well," and Wallace's "Yes, let me like a soldier fall," and Marks' "Sailing." Mr. C. D. Taylor, the Conductor, sang "The Bugler," by Pinsuti, and Mr. Nicol gave "Oh, Alister Macalister." Miss Taylor accompanied throughout.

NORTH BERWICK, N.B.—The North Berwick Musical Society, under the Conductorship of Mr. W. Prendergast, the Episcopal Church Organist, gave its first Concert of the season on Thursday, January 31. The choral numbers included a Glee by the Conductor.

PARKSTONE.—The Memorial Organ, presented to the church by the Rev. S. E. Pontifex in memory of his mother, the late Mrs. Edmund Pontifex, was opened after a Dedication Service on the afternoon of the 7th ult. A Recital was subsequently given by Mr. Whitehead Smith, Organist of Wymborne Minster, and Mr. F. W. Bussey, Organist of the church. The programme included pieces by Mendelssohn, Handel, L. Wely, Haydn, and Bach. The organ was that which Messrs. Bryceson Brothers (Limited) put up and exhibited in the music department of the Inventions Exhibition at South Kensington in 1885, where it won the gold medal for the development of electricity in the construction of organs, modified to suit the requirements of the church.

PENARTH.—The opening of the organ at the Windsor Road Congregational Church, on the 12th ult., by Mr. S. G. Fifoot, was the occasion of an excellent musical performance. The choir of Charles Street Congregational Church, Cardiff, rendered excellent assistance, and the soloists were Miss Astle, Miss Emily Lewis, Miss Katie Smith, and others.

PENANCE.—A Concert was given at St. John's Hall on January 30, under the superintendence of Colonel Mapleson. Though the programme consisted mainly of Italian selections, the encoored—and there were many—were all English popular songs. On the following evening the same party repeated the Concert at Tredegar. The soloists were Signor Sindona, Signor Ciampi, Madame Desca, Madame Louise Dotli, and M. Anguste van Bienne. Mr. Hillier acted as Conductor. The same performers gave Concerts at Falmouth and Plymouth, which were musically, if not financially, very successful.

On the 13th ult., at the Bible Christian School Room, Bradbury's Cantata *Esther* was performed. The principal soloists were the Misses Maddern, Read, Mathews, Grey, Wills, Messrs. J. Trebilcock, F. Smith, J. Truscott, and G. Corin. Mr. H. N. White performed the duty of Conductor in an efficient manner, and Mr. Bank presided at the pianoforte.

PLYMOUTH.—A new organ has been placed in the Church of St. Matthias, North Hill. It has been erected by Messrs. Hele and Co., of Plymouth, and was dedicated and used for the first time at a special service on the 7th ult. The cost of the organ has been about £800, and it was opened by Mr. D. J. Wood, Mus. Bac., Organist of Exeter Cathedral. In the afternoon there was a short service, with hymns, when Mr. Wood gave a Recital of selections from the works of Mendelssohn, J. L. Hopkins, Liszt, Beethoven, Handel, and Guilmant.

PORTSMOUTH.—The Borough of Portsmouth Philharmonic Society gave their fifteenth Invitation Concert in the Victoria Hall, on the 5th ult., on which occasion Handel's *Messiah* was performed, with Madame Eleanor Farnol, Miss Meredyth Elliott, Mr. Bernard Lane, and Mr. Bantock Pierpoint as principal vocalists. There was a full orchestra, led by Mr. Ramsington. The Organist was Mr. Frank H. Simms, and the Conductor was Mr. J. W. D. Pillow. The performance was in every respect most successful.

PRESCOTT.—On Monday evening, the 4th ult., Mr. Kempton, the Organist of the Parish Church, gave his first Concert in the Assembly Room. He was assisted by Mr. Edward Grime, whose vocal recital was excellently shown in the song "The mighty deep" (Jude), in which he was accompanied by the composer. Mr. W. H. Jude played Rubinstein's Fantasia on the pianoforte, gave good help in the accompaniments, and delighted the audience with his songs.

PRESTON.—Mr. J. Stubbs, the newly appointed Organist and Choirmaster of St. James's Church, gave an Organ Recital on Sunday, the 1st ult., after evening service. The programme consisted of Marche Romaine (Gounod), Toccata et Fuga in D minor (Bach), Nocturne in B flat (Field), Concertstück (Spark), and "Hallelujah" Chorus (Handel).

RUSHDEN.—On Thursday evening, the 7th ult., Mr. J. E. Smith gave his fourteenth annual Concert in the New Hall. The principals were Miss Clara Dowle, Miss Florence Tirrell, Miss Eliza Thomas, Mr. George Banks, Miss Adela Duckham (solo violin), Mr. Julian Egborn (solo piano), Mr. Smith (accompanist), Miss Adela Duckham (solo violin), and Mr. Smith (accompanist). Mr. Smith exhibited good qualities in her violin solos, and Mr. Julian Egborn's clarinet playing was one of the most enjoyable features of the Concert.

ST. GERMAN'S.—The Church Choir performed Mr. R. Forsey Brion's Cantata *Marathon*, at the Town Hall, on the 14th ult. The soloists were Miss E. S. Geake, Messrs. S. W. Williams and J. O. Garland. Mr. F. S. Hawke was the Conductor. The second part of the programme was of a miscellaneous nature, the solo parts being sustained by Misses Porter, Mitchell, Scantlebury, Blanche Lampard, E. S. and K. Geake, G. Pick, Messrs. G. Dawe, J. Pearce, J. Gourd, and J. Garland. Mr. John Hele accompanied several of the songs and rendered valuable assistance at the organ during the Cantata.

ST. JUST.—On January 31 the members of the Choral Society gave Stainer's Cantata *The Daughter of Jair's*, Mr. H. J. B. Walters, Organist of the Parish Church, acting as Conductor. The soloists were Miss A. H. Thomas, Mr. R. S. Symons, and Mr. J. Trebilcock. The instrumental parts were played by a small band who, with the chorus, numbered about fifty performers. Mr. Walters presided at the harmonium and Miss Boyns at the pianoforte. The second part of the programme consisted of selections by the band, and part-songs, &c., by members of the Society.

SANDOWN, I.W.—Mr. S. J. C. Cecil, with his choir and orchestral band, gave a Concert in the Town Hall, on the 12th ult. Mendelssohn's *Hymn of Praise*, with a miscellaneous selection of a varied character, formed the programme. Some professional talent was secured, and Miss Marie Ridgway, Mrs. Woodbridge, Mrs. Munns, and Mr. Hayden were the chief soloists.

SHERBORNE.—The Philharmonic Society gave its first Concert on Thursday, the 14th ult., in the Assembly Room, Digby Hotel. Dr. Bridge's *Calvary*, and a miscellaneous selection, were performed by Mrs. Glover-Eaton, Mrs. Baxter, Mrs. Gwyther, Miss H. Ince, Mr. and Mrs. Regan, Mr. Morgan, and the Choir. Mr. Louis N. Parker was the Conductor.

SOUTHAMPTON.—An Evening Concert, in aid of the Widows and Orphans' Fund of the London and South-Western Railway, was given in the Hartley Hall on the 14th ult. The programme was miscellaneous, and was supported by the following performers: Miss May Holland, Miss Meredith Elliott, Mr. T. W. Pace, Mr. D. Price, Mr. Charles Fletcher (solo violin), Madame Fletcher and Mr. G. E. Ivimey (accompanists). The band of the Royal Marine Light Infantry, under the conductorship of Band-Sergeant D. Batson, performed a selection of pieces during the evening.

STOKE-UPON-TRENT.—At the final meeting of the guarantors and others connected with the recent Musical Festival in North Staffordshire, held at Stoke-upon-Trent on the 11th ult., it was announced that after paying all expenses a balance of £200 was left in hand. It was agreed that £134 10s. of this sum should be divided among the medical charities of the district, and that the balance should be banked as a reserve fund. The meeting was unanimous in agreement that festivals should be held in the district triennially, but that in order to avoid clashing with the Birmingham and Wolverhampton meetings, it was decided that the next festival should take place in the autumn of 1900. If the guarantee fund then to be raised warrants the step, a two days' festival will be arranged for. It is reported that a new work from the pen of Dr. Swinerton Heap will be produced.

STONEHAVEN.—The Choral Union gave an interesting Concert in the Town Hall on Thursday, the 14th ult., including Macfarren's *May Day*, with Part-songs by Bishop, Smart, and Sullivan, and a miscellaneous selection. The vocalists were Misses Sangster and Bowie of Glasgow, and Mr. H. T. Jewson of Aberdeen. Mr. H. C. Tonking was the violinist, and gave a Romance by Mr. W. H. Lanyon, Organist of the East Parish Church, Aberdeen, the latter playing Gottschalk's "Tremolo" for his pianoforte solo. The chorus was assisted by an efficient band from the Aberdeen Choral Union orchestra, ably conducted by Mr. James Wood.

SUNDERLAND.—A capital performance of Sir Arthur Sullivan's *Golden Legend* was given in the Victoria Hall, on January 20, by the Philharmonic Society, under the direction of Mr. N. Kilburn, Mus. Bac. The soloists were Mrs. Hutchinson, Miss Hope Glenn, Mr. Henry Piercy, and Mr. Watkin Mills, whilst the band and chorus numbered 250, with Mr. W. Lax as leader and Miss Pearson as Organist. Mr. Kilburn was fortunate in having a capital band, and as the choruses were exceedingly well rendered no point of any importance was overlooked. It is creditable, therefore, to all concerned that the work was so admirably rendered. The soloists discharged their duties in a most satisfactory manner.

TAVERSTOCK.—On the 14th ult. the Choral Society gave Handel's *Alexander's Feast*, at the Town Hall. The principal vocalists were Miss Lavinia Lampen, the Rev. N. M. Morgan-Brown, and the Rev. R. S. K. Blucke. The instrumentalists included Mr. John Pardey (Plymouth), Miss E. Sims, and Mr. A. W. Russe. The second part of the programme consisted of vocal and instrumental selections.

THURSO, N.B.—On Thursday evening, the 14th ult., the Musical Association, under the leadership of Mr. Sydney Townshend, gave a very successful rendering of Mr. Frederic Cowen's beautiful Cantata, *The Rose Maiden*, in the Town Hall. The solos were sung by Mrs. Torrance, Misses Paterson and Sutherland, Messrs. Kinneir, Bruce, and Duthie, all of whom sustained their respective parts most ably. The choir, thirty in number, sang well, especially in the Chorus "Tis thy wedding morning." Miss Lippe accompanied on the pianoforte with good taste.

TRURO.—On Tuesday, the 12th ult., the Philharmonic Society gave a Concert, consisting chiefly of selections from Gounod's *Faust*, in the Concert Hall. The principal soloists were Miss Julia Jones (London), Mr. T. Kempton (London), and Mr. George Heard (Truro). Mr. Sinclair was the Conductor, and Mr. Nicholson and Mrs. Williams presided at the organ and pianoforte respectively.

YEovil.—A Concert of Sacred Music was given in the Congregational Church, on Tuesday evening, the 12th ult., on the occasion of the re-opening of the organ, which has been re-built and enlarged by Messrs. Norman Brothers and Beard, of Norwich. Mr. Frank Clements conducted the choir, which consisted of sixty voices, the solos being entrusted to Mr. F. Dawkes, of Wells Cathedral. Mr. T. J. Dudney, Organist of St. John's, Taunton, presided at the organ.

YORK.—On the 4th ult. Herr Heinrich Dittmar, with the co-operation of Miss Nelson and Mr. E. W. Naylor, gave a Concert in the

Grand Saloon of the Exhibition. Herr Dittmar himself was the most prominent performer, his manipulation of the violin attesting a mastery of that instrument and an uncommon command of its resources.

ORGAN APPOINTMENTS.—Mr. J. Edmund Jaques, Organist and Choirmaster to Knox Church, St. Thomas, Ontario, Canada.—Mr. F. L. Barton, Organist and Choirmaster to St. John's Church, Windermere.—Mr. Wilfrid Davies, A.C.O., to West Hackney Parish Church.—Mr. F. Slade Oliver, Organist and Choirmaster to Trinity Church, Williamsport, Pa., U.S.A.—Mr. William Downes, Organist and Choirmaster, Swillington St. Mary's Church, Leeds.

CHOIR APPOINTMENTS.—Mr. Edmund K. Alderson (Tenor Soloist), to St. Stephen's Church, South Kensington.—Mr. J. Dawson (Alto), to Chester Cathedral.—Mr. Edward Booth (Tenor), to St. Alban's, Holborn.—Mr. F. E. Fellows (2nd Alto), to St. Mary's, Stoke Newington.

DEATH.

On the 29th ult., at 219, Lewisham High Road, S.E., HARRIET, widow of the late JOHN SHIPLEY, music publisher, formerly of Newgate Street and Warwick Lane, City, in her 79th year.

Now ready.

NEW AND REVISED EDITION, with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSLEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon.

Edition I., in Post 8vo, with the Chants in short score. Cloth, 2s.

Edition II., in Foolscap 4to, large type, with the Chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION OF THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. Words only. 14d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION OF THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London and New York: NOVELLO, EWER and Co

CONTENTS.

	Page
The Rights of Foreign Composers	137
The Great Composers—Handel	138
A Musical Portrait	141
Some Kinds of Music—Popular Music	143
Occasional Notes	144
Facts, Rumours, and Remarks	149
Royal Choral Society	150
London Symphony Concerts	150
Crystal Palace	151
Monday and Saturday Popular Concerts	152
Liverpool Philharmonic Society—"The Dream of Jugal"	153
Professor Stanford in Berlin	153
Mr. and Mrs. Henschel's Recitals	154
Pianoforte Recitals	154
Mr. Heinrich's Recitals	155
The Musical Association	155
Comedy Theatre	155
Obituary	155
Music in Birmingham	155
Dublin	156
Edinburgh	156
Glasgow and West of Scotland	164
Manchester	164
Sheffield	165
West of England	165
America	166
General News (London)	167
Reviews	169
Foreign Notes	170
Answers to Correspondents	171
General News (Country)	172
List of Music published during the last Month	175

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

Two Lines	£ s. d.
Three Lines	0 3 0
For every additional Line	0 3 4
Half a Column	2 0 0
A Column	4 0 0
A Page	7 10 0

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with each Advertisement.
To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

SULLIVAN, ARTHUR.—"Overture di Ballo." Full score, 12s.; string parts, 5s.; wind parts, 12s.

VINCENT, CHARLES, Mus. Doc., Oxon.—"The Little Mermaid." A Cantata for Treble Voices, with Recitation and Pianoforte Accompaniment. The Libretto founded on the fairy tale by Hans Christian Andersen by LEWIS NOVA. 2s. 6d.

KLEIN, HERMANN.—Musical Notes. An annual Critical Record of important musical events. January-December, 1888. Cloth gilt, 2s.

SCHLESINGER, SEBASTIAN B.—"Schillflieder." ("Reed Songs"). For Voice and Pianoforte. Op. 32. 3s. No. 1. Thro' the wood path; 2. In the Sunset's parting splendour; 3. Skies o'ercast the clouds are heaving; 4. Sunset in the sky; 5. On the lake the Moon reposes.

ALCOCK, W. G.—(in D). Magnificat and Nunc dimittis. 4d.

BRAINE, FRANK—(in E flat). Te Deum laudamus in Chant form. 3d.

HAYNES, BATTISON—(in E flat). Magnificat and Nunc dimittis. For Voices, chiefly in unison, with Organ Accompaniment. 4d.

HURST, REV. J.—Benedicite, omnia opera. No. 2. 14d.

SAMPLE, ARTHUR—(in E flat). A Morning and Evening Service, together with the Office for the Holy Communion. 2s.

DAVIES, T. V.—"Search me, O God." Sacred Quartet. 1s.

DVOŘÁK, ANTONÍN.—"Holy Ghost, to earth descending." Anthem for Soli and Chorus, from "St. Ludmila," suitable for a Wedding. (No. 339, Novello's Octavo Anthems.) 3d.

FETHERSTON, REV. SIR G. R.—"For all the Saints." Hymn. 4d.

HALL, REV. E. V.—"Come, ye faithful." Anthem for Easter. (No. 334, Novello's Octavo Anthems.) 3d.

KNIGHT, HENRY.—"By the Cross sad vigil keeping." Hymn for use during the Lenten Season. 14d.

TAYLOR, WILLIAM.—"De Nativitate Domini" ("Heaven be glad"). Anthem for Christmas Eve. 8d.

THOMSON, JAMES.—Triple Amen, and two Post-Benediction Sentences. 14d.

TOOP, AUGUSTUS.—"Christ is risen." Easter Anthem. 3d.

—"The Lord is my Shepherd." Anthem for Tenor Solo and Chorus. 3d.

VINCENT, CHARLES, Mus. Doc., Oxon.—"As it began to dawn." Anthem for Easter. (No. 333, Novello's Octavo Anthems.) 3d.

—"Songs and Part-songs for Treble Voices. With Pianoforte Accompaniment."

No. 16. Sailor-lad's Song (vocal hornpipe) 2d.

SIDEBOTHAM, J. W., Mus. Bac., Oxon.—"The Skratel's Song." Part-song. Words taken from the fairy story of "The Bear and the Skratel." 1d.

CLARKE, J. HAMILTON.—Three Offertories. (No. 110, Original Compositions for the Organ.) 2s.

NOVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION. Translated by W. G. McNAUGHT. No. 622. Bonnie Bell A. C. MACKENZIE. 1d.

MISS BERTHA BURNETT (Soprano)

(Pupil of Signor G. Garcia).

For Concerts, Oratorios, &c., Cromer, Streatham, S.W.

MISS L. GANDERTON (Soprano)

(Pupil of Madame Frances Bonner, London).

For Oratorios, Cantatas, Ballad Concerts, &c., address, Mr. H. W. Holder, Music Warerooms, Hull.

MISS MAY GOODE (Soprano).

For Oratorios, Concerts, &c., address, Percy Watson, Professor of Singing, St. Cecilia, Leamington Spa.

MISS MADGE THORNBOROUGH (Soprano), 17, Tennyson Street, Upper Brook Street, Manchester.

MISS AMY MARTIN (Contralto)

(Gold Medalist, Associate, and Teacher, L.A.M.).

For Oratorios, Concerts, and Lessons, address, The Retreat, Forest Hill, S.E.

MR. SINCLAIR DUNN (Scottish Tenor).

For Oratorios, Concerts, and his Popular Concert Entertainments. Address, 62, Berners Street, W.

MR. GREGORY HAST

(Principal Tenor, St. Peter's, Eaton Square).

MADAME GREGORY HAST

(Pianist).

For Oratorios, Cantatas, Ballad Concerts, &c., 9, Shipka Road, Balham, S.W.

MR. J. J. SIMPSON (Solo Tenor)

(Ripon Cathedral).

For Oratorios, Concerts, &c., address above.

MR. RICHARD R. WILSON (Tenor).

For Oratorio, Ballad Concerts, &c., address, Grange Road, West Hartlepool.

"E.L."—The solo "Philistines, hark!" by Mr. Wilson, was splendidly sung and fairly brought down the house."—*Hull Times*.

MR. T. L. CAMPION (Bass),

Cathedral, Durham; or, W. B. Healey, 10A, Warwick Street, W.

MR. HERBERT MELVILLE (Bass).

For Oratorios, Concerts, &c., address, 2, Benedict Rd., Brixton, S.W.

MISS CHARLOTTE HANLON (High Dramatic

Soprano). For Oratorios, Operatic, Ballad Concerts, At Homes, &c. 38, Elsham Road, South Kensington.

MISS MARTHA REMMERT, Pianist to the

Court of Save Weimar (Pupil of Liszt), has returned from her Continental Concert Tour, and receives PUPILS for FINISHING LESSONS at her residence, 209, Harrow Road (near Royal Oak Station).

MR. JOSEPH HEALD (Tenor) requests that all

communications respecting Engagements may be addressed to his residence, 23, Endlesham Road, Balham, London, S.W.

MR. CHARLES KENNINGHAM as CORESOS

in Dr. Bridge's Cantata "Callirhoe," as conducted by the Com-

poser, at St. Leonards, Dec. 11, 1888.

"Mr. Kenningham, whose clever and intelligent singing and clear musical tenor delighted everybody . . . as the Priest was admirable, delivering the music with excellent expressive effect throughout, and exhibiting great talent for dramatic singing."—*Hastings and St. Leonards Observer*, Dec. 15, 1888.

MR. CHARLES KENNINGHAM as PRINCE

HENRY in THE GOLDEN LEGEND.

"Madame Nordica was most ably supported by Mr. Kenningham.

. . . Always so well appreciated here, was a most excellent and expressive Prince Henry."—*Hastings and St. Leonards Observer*, Feb. 16, 1889."He possesses a voice of fine range, quality, and power, and he sings with a vigour and expression which gives great charm to his performances."—*Hastings and St. Leonards Times*, Feb. 16, 1889.

For terms, &c., address, The Cathedral, Canterbury.

MR. S. THORNBOROUGH (Tenor). *Réper-*: "Andromeda," "Redemption," "Elijah," "Creation,"

"Messiah," "Judas Maccabaeus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c., Address 17, Tennyson Street, Upper Brook

Street, Manchester, and 125, Montague Street, Blackburn.

MISS MARIAN BATEMAN and Miss ESTHER

MOWBRAY will give their SECOND PIANOFORTE

RECITAL, at Steinway Hall, on WEDNESDAY, March 27, at 8 o'clock.

Vocalist, Mr. Max Heinrich. Tickets: Reserved, 4s.; Unreserved,

2s.; Admission, 1s.

TENOR WANTED, for St. Barnabas, Kensington.

£15. Must be Communicant, and good soloist and reader.

Attendances twice on Sundays; also on Christmas Day, New Year's

Eve, and Dedication Festival, and at the weekly practices. Apply, by

letter, enclosing copies of testimonials, to Mr. F. G. Ogbourne,

7, Matheson Road, West Kensington, W.

BASS WANTED, for Presbyterian Church Choir.

Salary, £10. Address, B. B., 50, St. John's Wood Terrace, N.W.

LIMEHOUSE PARISH CHURCH.—CHOIR-

MASTER WANTED. Must be a Communicant member of

the Church of England. Salary, £25 per annum. Apply (with reference

to a clergyman of the church applicant is at present attending) to the

Rectory, Limehouse.

MUSICAL EDUCATION.—A RESIDENT

PUPIL can be received at the Brixton School of Music and

Organ Studio. Splendid opportunity for Organ Student. Every facility

for practice. Home comforts. Moderate and inclusive terms. Address,

The Secretary, 47, Church Road, Brixton, S.W.

TO TENOR VOCALISTS.—PRIVATE LESSONS

and thorough professional instruction offered to good Voice and

Reader by a well-known Professor of Singing, in return for services in

a first-rate West-end Choir. Address, with full particulars, Conductor,

Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY requires an ENGAGEMENT as

PIANOFORTE TEACHER in a SCHOOL. Moderate salary

accepted. Address, A. S., care of J. S. Tidman, Esq., 39, Paradise

Road, Clapham.

WANTED, TUNER, for the Country. One who

understands Harmoniums and American Organs. No. 412,

Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

President: General LORD CHELMSFORD, G.C.B.

The Society offers a Prize of TWENTY GUINEAS for the best Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Dr. A. C. Mackenzie, Dr. C. Hubert Parry, and Prof. C. V. Stanford have kindly undertaken to be the Judges.

Each Composition must be distinguished by a motto, *not* signed, and must be sent on or before July 1, 1889, to the Secretary, together with duplicate of motto and name and address of Composer, in a separate sealed envelope. The result will be announced in THE MUSICAL TIMES.

The Committee reserve the right to divide the Prize between two Compositions of equal merit, or to withhold it should none be considered worthy.

The successful Composition will be the property of the Society.
G. E. W. MALET, Major,
9, Bridge Street, Westminster, Secretary.
February 22, 1889.

LONDON AND PROVINCIAL MUSICAL AGENCY,

AND AT PARIS AND NEW YORK.

Principal, W. SEXTON, Vicar-Choral, Westminster Abbey, and Principal of the English and Italian College of Music and Organ School, assisted by Mr. FIELDK. SMITH, Organist of St. Paul's, Covent Garden.
447, WEST STRAND (opposite Charing Cross Station).

MR. SEXTON desires to inform his friends that his Agency is established for every requirement in the Musical Profession. For the sale or purchase of any Musical Business and Teaching connection, providing Vocal and Instrumental Masters in Colleges and Schools, and Musical Governesses; also Assistants and Tuners in Music Warehouses. He is personally acquainted with nearly all the Musical Profession in London, and is able to supply Artists at most moderate charges.

MR. SEXTON arranges CONCERTS of every description: Glee Parties; Miscellaneous, Ballad, Operatic, and Smoking Concerts; Music for Banquets; Garden Parties; Masonic Business. Tours arranged. Five Guinea Concerts in London, 20 items.

MR. SEXTON has an experienced BAND for Oratorios, Operas, Balls, and Dances; and supplies principal Vocalists for Oratorios, and Leaders in Chorus. Oratorios and Cantatas conducted. Choirs trained. Ladies' Choir of 12 voices.

MR. SEXTON'S SOLO CHOIR-BOYS, for Church Festivals, Oratorio, and Concerts, sent anywhere in England, at shortest notice, for any work; also, Choir-men for assistance or appointment. Small and efficient Band for Church performances.

TO CHORAL SOCIETIES.

MR. SEXTON'S MUSIC-LENDING LIBRARY. Oratorios, Cantatas, Choruses, Part-songs, and all description of Vocal Music and Band Parts lent on hire. Send for Catalogue.

MR. SEXTON, CONCERT AGENT. All Artists guaranteed. Grand Concert Party anywhere in England, Ireland, Scotland, and Wales. Terms and names on application.

WESTMINSTER ABBEY QUINTET. Five Male Voices. Soloists, Westminster Abbey. For Ballads, Duets, Trios, Quartets, Quintets, Gem Glees of the best masters.

MR. SEXTON'S CHOIR-BOYS' CLASSES. Solo Singing and Rudiments. On Saturdays. 100 Boys to Cathedral and Collegiate Choirs. Recent appointments: Worcester and London-derry Cathedrals, Westminster Abbey, Lincoln's Inn, and 12 London Churches. Boys wanted to train.

MR. SEXTON (English and Italian College of Music, assisted by Mr. FREDK. SMITH) accepts Pupils and gives Lessons in Pianoforte-playing and Singing. Introductions and Engagements to high-class Concerts, &c. ORGAN LESSONS and PRACTICE on a fine three-manual Organ by Robson; 50 stops. Apply as above.

ASSISTANT ORGANIST.—An experienced player requires Engagement as above. Pupil of Gilbert Webb Address, V., 93, Grayshott Road, Lavender Hill.

SALESMAN.—WANTED, an energetic Young Man as SALESMAN in SMALL GOODS DEPARTMENT. Must be able to try over Violin, Banjo, &c., push business, keep stock, and correspond. Address, stating salary required, and references, to Pigott and Co., 112, Grafton Street, Dublin.

GOOD TUNING CONNECTION, WANTED TO PURCHASE. Letters only, to Z., 74, Dean Street, W.

ORGAN.—Two manuals, 7 stops on great, 5 on swell, pedal bourdon, and 2 couplers. Several others, to be sold cheap. G. Field, 58, Erskine Street, Hulme, Manchester (Agent for W. Hill and Son, London).

CHURCH ORGAN. Fine toned modern instrument; two manuals and pedals; 15 stops. £140. Ingram, Burnard Place, Eden Grove, Holloway, London, N.

TWO-MANUAL Church, Chancel, or Chamber ORGAN. 10 ft. high, 18 stops; including hautboy and bassoon, clarinet, Vox Angelica, bourdon, &c.; full compass pedals. Handsomely decorated speaking front. Splendid toned instrument, perfect order. Lead about 800 persons. Price £150; £75 could remain, as owner removing. Seen and tried by appointment (evening preferred). Photo (optional) six stamps. V., 21, Walerton Road, Westbourne Park, London.

F.C.O.—The "COLLEGE" PEDAL AMERICAN ORGANs are the only instruments at which an Organist can find himself "at home." Prices, &c., of the Makers, Ed. Snell and Co., 32, Ledbury Road, Bayswater, W. Pedal Organ from £3 10s.

ORGAN PEDALS TO PIANOS.—RUMMENS'S Original and only Mechanical Attachment. Easily applied to any Piano, without exception. Touch perfect. Every gradation of Tone obtainable up to a certain degree of loudness. Positively improves appearance of Pianos. Best value for money; cheaper than paying blower, and always ready for use. Write for full particulars, price list, and testimonials, Henry J. Rummens, 47, Church Road, Brixton, S.W. The profession and trade invited to apply for list. Pedal Piano Practice, 6d. per hour.

ORGAN for SALE.—17 stops, 2 manuals, and pedal. Sweet toned and effective. Rev. J. N. Hoare, Rectory, Keswick.

CLARABELLA AMERICAN ORGANs, U.S.A.—Send for ILLUSTRATED CATALOGUES of new styles, including the Grand Orchestral Organ for the Church, Concert, or Library. Eleven sets of reeds; eighteen stops, 45 guineas. The finest Organ action manufactured. From all Music-sellers, or Wholesale Manager, 9, North Place, Cheltenham, England.

Mostly without reserve.—Monthly Sale of Musical Property. Important to the Trade, Profession, and Public in general, 14 and 16, Mortimer Street, Cavendish Square, London, W.

ABOUT 70 PIANOFORTES by Broadwood, Collard, A. Kirkman, Erard, Brinsmead, Hermann, &c.; Organs and Harmoniums by Mason and Hamlin, Alexandre, Kelly, &c.; Harps by Erard; Small Goods, Violins, Sheet Music, Music Stools, &c.; several Pipe Organs and a fine Orchestration, together with a quantity of Sundries, being Goods returned from hire, and the Unredeemed Pledges from Pawnbrokers, sent in for positive realisation, which will be sold by Public Auction, by Messrs. KELLY and Co., at their Mart, as above, on WEDNESDAY, March 6, 1889, commencing at 12 o'clock precisely. Catalogues may be had Post-free, and goods viewed the day prior and morning of Sale.

PERFORMED WITH GREAT SUCCESS AT THE BIRMINGHAM FESTIVAL.

ALSO AT

CHELtenham, ISLINGTON, BATH, ST. LEONARDS, BRIGHTON, GRIMSBY, HEYWOOD, MANCHESTER, IPSWICH, BOW AND BROMLEY INSTITUTE, &c.

CALLIRHOË

DRAMATIC CANTATA

BY

J. FREDERICK BRIDGE.

Vocal Score, paper cover, 2s. 6d.; paper boards, 3s.; cloth, 4s.

Vocal parts, each 1s.

Tonic Sol fa Edition, 1s. 6d.

The Wind Parts, arranged for the Harmonium, 5s.

Printed Orchestral Parts can be hired.

* * The above Work occupies one hour and ten minutes in performance.

London and New York: NOVELLO, EWER and Co.

VICTORIA REGINA.—Cantata. (66 pages, 4s.) "Very effective." Specimen copy, 1s., Post-free. Pupils and Musicians, Walcot, Ryde, I.W. Sent by return.

ANTHEMS, &c., composed by C. S. JUKYLL, Organist and Composer to Her Majesty's Chapels Royal. s. d.
Almighty God 1 0
Arise, O Lord 1 0
Blessed is he that considereth (for Hospital Sunday) 0 6
Communion Service in C Score 2 0
Grand March for Organ Vocal parts 1 6
London and New York: NOVELLO, EWER and Co.

Go forth, ye daughters of Zion (for Festivals) 0 8
O send out Thy light 0 8
Thou wilt keep him in perfect peace (for Easter) 0 4
The Lord is righteous (for Hospital Sunday) 0 4
METZLER and Co., 42, Great Marlborough Street, W.

The Lord is full of compassion (for Hospital Sunday) 0 4
Songs—Go, forget me 4 0
Remember me 4 0
In Memoriam 3 0
Now 4 0
The Mermaid's Lullaby 2 6
WEEKES and Co., 14, Hanover Street, Regent Street, W.

SP

C

BRAD
BA
wholesale
with draw
land. P.

MUS
Transpos

TO A
LIS
Regent S
in best m

ACCO
Ru
14th edit

HYE
B
the best.

T. I
Music S
London.

ROE
S
and genu
Chappell.

IMP
the
the more
applicati
two Lon

AUT
an
Estimat

TO
Publish
the low
in the tr
included
teaching
Music,
every p
Street,

2ND
Ill
A. Ham
" Eve
Musical
" Cor

XUM

THE OLD FIRM.

P. CONACHER & CO.,
Organ Builders,
SPRINGWOOD WORKS,
HUDDERSFIELD.

TWO GOLD MEDALS.

NICHOLSON AND CO.,
ORGAN BUILDERS,
PALACE YARD, WORCESTER.

(ESTABLISHED 1841.)

Specifications and Estimates sent free.

VIOLINS, &c.
COLLIN - MÉZIN À PARIS.

GEORGE WITHERS AND CO.,

VIOLIN AND BOW MAKERS AND REPAIRERS,
 51, ST. MARTIN'S LANE, LONDON,
 Sole Agents.

BRASS, REED, STRING, and DRUM and FIFE
BANDS, PIANOFORTES, and HARMONIUMS supplied at
 wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices,
 with drawings of every instrument, Post-free. Music for any kind of
 band. Patronised by the Army, Navy, and Rifle Corps.

MUSIC COPIED and Drawn from the Full Score.
 with proper Cues for Engraving; also Songs or other Pieces
 transposed, by J. Peck, 36, Southampton Street, Strand, W.C.

TO AMATEURS & PROFESSORS about to **PUB-**
LISH.—J. McDOWELL, Removed to 13, Little Marlborough St.,
 Regent St., W., undertakes Revising and Publishing Musical Works
 in a best manner, on lowest terms. Estimates given on receipt of MSS.

ACCURATE METRONOMES, 1s., Post-free.
 Rudiments of Singing, 1s. per dozen. Singing-Class Tutor,
 11th edition, 6d each. D. Scholefield, Trinity Street, Huddersfield.

HYDRAULIC ENGINES for Organ Blowing.
 Blennerhasset's Patent "Perfect" Prize Medal Engines are
 the best. 18, Vernon Street, King's Cross Road, London, W.C.

T. R. WILLIS (established 1827), Maker and
 Importer of Brass and Wood Instruments, Harmonium Reeds,
 Music Strings, Wire, &c., Violins, Concertinas, &c., 29, Minories,
 London. List for stamp.

ROECKEL'S Patent Pamphonia Model MUSIC
STAFF, with movable lines for Teaching rapidly the three Clefs
 and general Notation. Particulars and testimonials post-free. Messrs.
 Chappell and Co., 50, New Bond Street, London, and all Music-sellers.

IMPORTANT TO MUSICSELLERS.—Having
 the largest and most varied stock in Europe, orders received in
 the morning are executed the same day. Terms and Catalogues on
 application. Parcels of music sent on "sale or return" on receipt of
 two London references or a deposit of £2.

AUTHORS' WORKS CORRECTED, REVISED,
and PRINTED without delay, on exceptionally low terms.
 Estimates given on receipt of MSS.
 London: B. WILLIAMS, 19, Paternoster Row, E.C.

TO COMPOSERS.—MARRIOTT & WILLIAMS,
 Music Publishers, undertake the Revising, Engraving, and
 Publishing of Authors' Musical Works in the very best style and at
 the lowest charge. The finest paper used, and the best workmanship
 in the trade. Estimates free on receipt of MSS. Composers' Works
 included in List without extra charge. Private rooms for practice and
 teaching. Lessons by competent Professors given in every branch of
 Music, vocal and instrumental. Orders for music received by post
 every publishers' despatched same day. Academy House, 295, Oxford
 Street, London, W.

Dedicated, by permission, to the College of Organists.

2ND THOUSAND.—ON TUNING THE ORGAN:

Illustrated. Faults with remedies. Post-free, 2s. 6d. P.O.O. to

A. HEMSTOCK, Organist, DISS.

Every page shows that Mr. Hemstock is master of his subject.—

*Musical Standard.**Contains much useful information.*—*Musical Times.*

London: WEEKES and CO., 14, Hanover Street, W.

MESSRS. BEARE AND SON,

34, RATHBONE PLACE, LONDON, W.,
 Invite an inspection of their unrivalled Collection of
OVER THREE HUNDRED
OLD VIOLINS, TENORS, CELLOS,
AND DOUBLE BASSES.

Sole Wholesale Agents for JAMES TUBBS's celebrated BOWS.
 The only Makers of the

NEW QUEEN'S MODEL**PIANO AND AMERICAN ORGAN CHAIRS**

From 25s.

TOY INSTRUMENTS AND MUSIC

for the performance of Toy Symphonies, from 18s. 6d. per set,
 including Music. Lists sent on application.

HARPS bought, sold, or taken in exchange.

REPAIRS of every kind of Musical Instrument executed promptly by experienced workmen.

NEWLY REVISED AND ILLUSTRATED CATALOGUE FREE.

MERCHANTS, SHIPPERS, AND THE TRADE SUPPLIED.

Auction Rooms specially for the Sale of Musical Property.

MESSRS. PUTTICK and SIMPSON, Auctioneers,
 47, Leicester Square, London, W.C., hold **SPECIAL SALES**
 of **MUSICAL INSTRUMENTS** on or about the 20th of every
 month. Sales of Musical Libraries, Music Plates, and Copyrights,
 Trade Stocks, Manufacturers' Plant, &c., are held as occasion may
 require. Valuations for Probate or Legacy Duty, or for Public or
 Private Sale. Terms on application.

"TOWER" ORGAN WORKS.—Specifications
 made out for Organs. Rebuilding, Repairs, Voicing, and
 Tuning by experienced Artists. Pipes and Fittings. Second-hand
 Organs and Materials. T. Willis, 29, Minories, London.

KELLY and CO., PIANOFORTE and HARMO-
NIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street,
 London, W.

Kelly's Organ Harmoniums are the "only instruments" of English
 manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.
 Three hundred Second-hand Pianofortes by the leading makers, at
 all times very cheap. New Pianos (Warranted), in elegant Walnut or
 Rosewood Cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Gold Medal awarded, Bradford Technical School Exhibition, 1882.

*Specifications and Estimates free of charge.***D'ALMAINE'S****PIANOS AND ORGANS**

For quality of tone and workmanship are not to be surpassed.

Write for Professional Price List.

T. D'ALMAINE and Co., 91, Finsbury Pavement, London, E.C.

Established 102 years.

THE MUSICAL TIMES.**CASES**

FOR BINDING THE NUMBERS FOR THE PAST YEAR,
VOL. XXIX.,

Are now ready, and may be had of all Music-sellers in Town and
 Country.

*Cloth, bevelled boards, handsome design in black,***PRICE 1S. 6D.**

Cases for the Volumes from 1877 (Vol. xviii.) can also be had.

London and New York: NOVELLO, EWER and Co.

HOW TO LEARN TO PLAY THE PIANO

WELL. 4th Ed. "The Art of Playing at Sight." 4th Ed.
 "Little Difficulties in Playing Explained." "Rules of Simple
 Harmony." 3rd Ed. "Harmonium, and How to Play it." "How to
 Form and Train a Choir." 2nd Ed. "How to Tune your own Piano."
 1s. each net. THOS. SMITH, Music Warehouse, Bury St. Edmunds.

FOR LENT.

CRUCIFIX.

ALL YE WHO WEEP
O COME TO HIM, HE WILL CONSOLE YOU.
ALL YE WHO SUFFER
O COME TO HIM, HE WILL REFRESH YOU.
ALL YE WHO SUFFER
O COME TO HIM, HE WILL CONSOLE YOU.
ALL YE WHO WEEP
O COME TO HIM WHO WEEPS WITH YOU.
ALL YE WHO PERISH
O COME TO HIM, FOR HE CAN SAVE.
ALL YE WHO DIE
O COME TO HIM FOR LIFE ETERNAL

CRUCIFIX.

By J. FAURE.

CRUCIFIX.

SUNG BY MADAME CHRISTINE NILSSON.

CRUCIFIX.

WITH VIOLIN, VIOLONCELLO, OR HARMONIUM OBLIGATO.

CRUCIFIX.

IN C, D, AND E MINOR. 2s. net.

CRUCIFIX.

VOCAL DUET. 2s. net.

CRUCIFIX.

ANTHEM FOR FOUR VOICES. 4d. net.

J. and J. HOPKINSON, 95, New Bond Street, London, W.

THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING

MODERN COMPOSERS:

GEORGE C. MARTIN (No. 1 in F, No. 2 in E flat, No. 3 in G)	4d.
W. T. BEST	3d.
J. BARNEY	3d.
JOHN POSTER	3d.
MONTE SMITH (two settings)	1½d.
J. TURLE (two settings)	1½d.
REV. C. A. WICKES (two settings)	2d.
HENRY GADSBY	2d.
C. E. MILLER	2d.
DR. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPEYS	1½d.
DR. STAINER, W. WISS, and F. WALKER	1½d.
DR. J. F. BRIDGE, JAMES TURLE, and DR. HAYES	2d.
DR. S. S. WESLEY (easy setting)	2d.
J. W. ELLIOTT	2½d.

London and New York: NOVELLO, EWER and Co.

In the Press.

BENEDICITE, OMNIA
OPERA

SET TO MUSIC

BY

J. W. ELLIOTT.

Price Twopence.

London and New York: NOVELLO, EWER and Co.

MUSIC FOR LENT.
2ND EDITION.

EASY SETTING OF THE

BENEDICITE

BY

DR. S. S. WESLEY.

For Parish Church and Cathedral Choirs.

Price Twopence.

London and New York: NOVELLO, EWER and Co.

BENEDICITE.—Just published, by W. H. HOLLO-
WAY. Price 2d.

HE IS RISEN. Anthem for Easter, by same COM-
POSER. Tenth thousand. Duet and Chorus. Price 3d.
London and New York: NOVELLO, EWER and Co.

FOR LENT.

COMPOSITIONS BY HENRY KNIGHT.

THE BENEDICITE. Price 1½d. "O Salutaris
Hostia," for Four Voices. English and Latin words. Price 3d.
"By the Cross and vigil keeping." Hymn, translated from the
"Stabat Mater dolorosa." Price 1½d.
London and New York: NOVELLO, EWER and Co.

ANTHEMS FOR EASTER.

Why seek ye the living	.. ..	A. Alexander	3d.
Now is Christ risen	.. ..	G. B. Allen	1½d.
As we have borne the image of the earthy	.. ..	J. Barnby	1½d.
Break forth into joy	.. ..	Dr. J. F. Bridge	4d.
We declare unto you glad tidings	.. ..	S. C. Cooke	3d.
This is the day	.. ..	Sir George Elvey	1½d.
Christ is risen from the dead	.. ..	Henry Gadsby	1½d.
Christ being raised from the dead	.. ..	Sir John Goss	1½d.
Christ our Passover	.. ..	"	3d.
O give thanks unto the Lord	.. ..	Ch. Gounod	1½d.
Blessed is he who cometh in the name of the Lord	.. ..	Rev. E. V. Hall	3d.
Christ our passover	.. ..	Rev. E. V. Hall	3d.
Come, ye faithful	.. ..	J. L. Hopkins	1½d.
Lift up your heads	.. ..	Dr. E. J. Hopkins	1½d.
Why seek ye the living among the dead	.. ..	H. Lahee	1½d.
Now on the first day of the week	.. ..	Dr. E. M. Lott	1½d.
On the first day of the week	.. ..	Albert Lowe	3d.
The Lord is my strength	.. ..	Dr. W. H. Monk	1½d.
The Lord is my strength	.. ..	J. Naylor	3d.
If ye then be risen	.. ..	V. Novello	1½d.
The Easter Hymn	.. ..	Sir H. Oakley	4d.
The Lord is my strength	.. ..	Josiah Pittman	1½d.
This is the day	.. ..	Kidley Prentice	6d.
The Lord is King	.. ..	J. Sewell	2d.
Break forth into joy	.. ..	Henry Smart	1½d.
This is the day	.. ..	Dr. Stainer	1½d.
The Lord is my strength	.. ..	"	6d.
They have taken away my Lord	.. ..	Arthur Sullivan	6d.
Awake, thou that sleepest	.. ..	E. A. Sydenham	3d.
I will mention the loving-kindnesses	.. ..	E. H. Thorne	1½d.
Christ is risen	.. ..	Berthold Tours	3d.
Christ is risen	.. ..	Thomas Tallis Trimmell	1½d.
The Lord hath brought us	.. ..	J. Turle	4d.
God hath appointed a day	.. ..	Dr. Charles Vincent	3d.
The Lord is King	.. ..	Dr. S. S. Wesley	4d.
This is the day	.. ..	"	4d.
As it began to dawn	.. ..	"	4d.
O give thanks unto the Lord	.. ..	"	4d.
Blessed be the God and Father	.. ..	"	4d.

London and New York: NOVELLO, EWER and Co.

NINE HYMNS WITH TUNES FOR EASTER

SELECTED FROM

THE HYMNARY.

PRICE ONE PENNY.

Christ the Lord is risen to-day	.. ..	Sir George Elvey.
Far be sorrow, tears, and sighs	.. ..	C. Steggall, Mus. D.
Welcome, happy morning	.. ..	Arthur Sullivan.
Come, ye faithful, raise the strain	.. ..	"
At the Lamb's high feast we sing	.. ..	German.
The Day of Resurrection	.. ..	Henry Smart.
Jesus Christ is risen to-day	.. ..	Ch. Gounod.
Jesus Christ is risen to-day	.. ..	Old Melody.
O blessed Trinity	.. ..	"
Soon the fiery sun ascending	.. ..	German.

London and New York: NOVELLO, EWER and Co.

Just published.

AS IT BEGAN TO DAWN

ANTHEM FOR EASTER

COMPOSED BY

CHARLES VINCENT

MUS. DOCT., OXON.

Price Threepence.

(No. 333, Novello's Octavo Anthems.).

London and New York: NOVELLO, EWER and Co.

Just published.

COME, YE FAITHFUL

ANTHEM FOR EASTER

COMPOSED BY

REV. E. V. HALL, M.A.

Price Threepence.

(No. 334, Novello's Octavo Anthems.).

London and New York: NOVELLO, EWER and Co.

FOR LENT.

DORAN AND NOTTINGHAM.

BENEDICITE. Intermodal Harmony	.. ..	5. d.
MISERERE. Simple Harmonies	.. ..	0 1
MISERERE. Verse Harmonies by V. NOVELLO	.. ..	0 1
REQUIEM ÆTERNUM. Manual for Burials	.. ..	0 2
REQUIEM ÆTERNUM. Manual for Burials	.. ..	1 4

London and New York: NOVELLO, EWER and Co.

FULL, EASY, AND EFFECTIVE.

CHRIST IS RISEN

ANTHEM FOR EASTER

BY

E. A. SYDENHAM.

PRICE THREEPENCE.

TONIC SOL-FA, PRICE THREE-HALFPENCE.

London and New York: NOVELLO, EWER and Co.

EASTER ANTHEMS, &c.

COMPOSED BY

CALEB SIMPER,*Organist and Choirmaster of St. Mary Magdalene, Worcester.*

New, popular, easy, melodious, and effective.

- AWAKE! THOU THAT SLEEPEST.** Just published. 2nd 1,000 3d.
 Ditto. Tonic Sol-fa Edition 2d.
CHRIST IS RISEN. 6th Edition 4d.
THE LORD IS MY STRENGTH. 4th 1,000 3d.
IF WE BELIEVE. 4th 1,000 3d.
HALLELUJAH! NOW IS CHRIST RISEN. 6th 1,000 3d.
THERE WAS A GREAT EARTHQUAKE. 5th 1,000 3d.
WHY SEEK YE? 9th Edition 3d.
HE IS RISEN. 3rd Edition 2d.
STORY OF THE CROSS. Two Settings. Complete 2d.
COMMUNION SERVICE IN F. 2nd Edition. Moderately easy 6d.
BENEDICTE IN A FLAT. 3rd 1,000 2d.
EASY COMMUNION SERVICE IN E FLAT. New 4d.
Highest note, E flat. Available also for Unison singing.
TWO CHANT TE DEUMS. "Festal and easy" .. each 2d.
MAGNIFICAT AND NUNC DIMITTIS IN F. 17th Edition 4d.
TE DEUM IN F. 9th Edition 3d.
These have been sung at several Choral Festivals.
MAGNIFICAT AND NUNC DIMITTIS IN E FLAT. 4th Ed. 4d.
 London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

EASTER ANTHEMS by EDWYN A. CLARE.HE IS RISEN. Easy and melodious. 4th 1,000 .. 3d.
 WHY SEEK YE? Pleasing and effective. 3rd 1,000 .. 3d.**FESTIVAL ANTHEM.** Suitable for any Special Service.

PRAISE THE LORD, O JERUSALEM. 3rd 1,000. Easy .. 3d.

London and New York: NOVELLO, EWER and Co.

Just published.

EASTER ANTHEM.

(Short and easy; suitable for Village Choirs)

CHRIST IS RISEN

COMPOSED BY

AUGUSTUS TOOP.

Price Threepence.

London and New York: NOVELLO, EWER and Co.

EASTER ANTHEM.**I KNOW THAT MY REDEEMER LIVETH.**—Composed by T. MEE PATTISON. Short Bass Solo and two Choruses. Price 3d.

London and New York: NOVELLO, EWER and Co.

THE LORD IS RISEN INDEED! HALLELUJAH! Anthem for Easter. By BENJAMIN CONGREVE. Price 2d. London and New York: NOVELLO, EWER and Co.**EASTER ANTHEMS.—CHRIST IS RISEN,** 14th Ed.; "Christ our Passover," 4th Ed.; "Sing we merrily," 5th Ed.; "My heart is fixed," 5th Ed.; "Lift up your heads," 2nd Ed. By THOS. SMITH. 3d. each.

London and New York: NOVELLO, EWER and Co.

Post-free from the COMPOSER, Music Warehouse, Bury St. Edmunds.

Just published.

PSALMS AND HYMNS

FOR MEN'S VOICES

For use of University Students, the Army, Navy, and Male Choirs.

WITH ACCOMPANIMENT FORMING A SETTING ALSO FOR MIXED VOICES,

ARRANGED BY

SIR HERBERT OAKELEY.

Price One Shilling.

London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

By E. BUNNETT, Mus. D., CANTAB.

Easter Anthem, "If we believe." Four Voices. Octavo .. 4d.
 Whitsunday Anthem, "If ye love Me." Four Voices. 3d."Octavo .. 3d.
 Festival Anthem, "I was glad." Four Voices. Octavo .. 3d.
 130th Psalm, "Out of the deep." Tenor Solo and Chorus. 1s.
 Communion Service (with Benedictus and Agnus Dei). Octavo .. 9d.
 Magnificat and Nunc dimittis in A 3d.
 Cantate and Deus miseratur in E. Octavo .. 3d.
 Ave Maria. Solo Soprano. Folio net 1s. 6d.**SECULAR VOCAL.**Part-Song, "Over hill, over dale." Four Voices. Octavo .. 3d.
 "Spring" 3d.
 "Beware" 1d.Song, "The Streamlet." Folio net 1s. 6d.
 "The Last Prayer." net 1s. 6d.Two Pianoforte Pieces, Romance and Mazurka. Folio .. net 1s. 6d.
 Six Original Organ Compositions. Complete .. 3s.
 Or, in single numbers.Largo in E flat 1s.
 Twelve short and easy pieces for the Organ 2s.
 Lists of all Compositions by the same to be had of the Publishers,
 London and New York: NOVELLO, EWER and Co.**SMALLWOOD'S (WM.) FESTAL AND GENERAL ANTHEMS.**

No. 1. THE LORD REIGNETH. Easter, Whitsuntide, or General.

" 2. THUS SAITH THE LORD, THE KING OF ISRAEL. Easter, Trinity, or General.

" 3. PRAISED BE THE LORD DAILY. Harvest, Easter, or Whitsuntide.

" 4. I WILL MAGNIFY THEE, O GOD, MY KING. Festival or General.

" 5. IN THE BEGINNING WAS THE WORD. Christmas.

" 6. I WILL GIVE THANKS. Easter, Ascension, or General.

" 7. ALL THY WORKS PRAISE THEE, O LORD. Harvest or General.

Price 2d. each.

London: B. WILLIAMS, 19, Paternoster Row, E.C.

ANTHEM.—O HOW AMIABLE ARE THY DWELLINGS.

Suitable for opening services or general use.

Also, Anthem, TEACH ME THY WAY. Short Morning Motet. For Cathedral or Parish use. By W. H. WILSON. Price 3d.

London and New York: NOVELLO, EWER and Co.

SAY, WATCHMAN, WHAT OF THE NIGHT?

Hymn (especially suitable for Advent), set to music by ROBERT BROWN-BORTHWICK. Price Threepence net, or Two Shillings and Sixpence per doz.

London and New York: NOVELLO, EWER and Co.

Also, by the same Composer, NEW EDITION, revised by himself, of

SEVEN HYMNS, in various Metres, set to music.

Price 6d.

London and New York: NOVELLO, EWER and Co.

Also, by the same Composer,

BLESSED ARE THE DEAD.

A short, full, and easy Anthem, with introductory Organ Symphony, suitable for All Saints' Day and Funeral Services. Price 3d. To be had also

arranged, by W. MEYER LETZ, for Voices, Organ, two Cornets, two Trombones, and Muffled Drums. Also, shortly, for full Orchestra.

London and New York: NOVELLO, EWER and Co.

Also, by the same Composer, SECOND EDITION of

TWELVE SINGLE CHANTS, together with

Double Chant (for Psalms xiii. and xxviii.), a Setting of Benedicite, omnia Opera, and Responsive Amens to the "Dresden" Amen.

Price 2d.

London and New York: NOVELLO, EWER and Co.

Reduced Price, Threepence.

G. A. MACFARREN'S CANTATE DOMINO

and DEUS MISERATUR. For Voices in Unison and Organ. 8vo. London and New York: NOVELLO, EWER and Co.

MAGNIFICAT and NUNC DIMITTIS in E flat,

by WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d.

London and New York: NOVELLO, EWER and Co.

FOR LENT.**MISERERE (Ps. li.) by ALLEGRI.**

The celebrated music of the Sistine Chapel. The English words arranged by Rev. H. A. WALKER. Price 6d.

London and New York: NOVELLO, EWER and Co.

BERLIOZ'S TE DEUM.

Op. 22. Performed at the Crystal Palace, April 18, 1885. Vocal Score, 2s. net.

STANLEY LUCAS, WEBER and Co., 84, New Bond Street, London, W.

FOR MALE VOICE CHOIR.—THE NATIONAL

ANTHEM, price 4d.; JUBILEE ODE, price 6d. net, by

GEORGE RISELEY.

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY W. G. WOOD.

ORGAN.					s. d.
Toccata in D minor	..	..	..	..	1 6
Three Canons	..	..	..	..	net 2 0
Concert Fantasia and Fugue	..	..	..	..	2 0
Postlude in D	..	..	..	..	1 0
Allegro in C	..	..	..	..	1 0
Allegro (in the form of a Minuet)	..	..	..	..	1 6
Magnificat and Nunc dimittis in F	..	..	..	..	net 0 3
Magnificat and Nunc dimittis in B flat.	For Voices, Organ, and Orchestra	..	..	..	net 0 6
Praise the Lord, O Jerusalem. Anthem.	For Festival or General use	..	..	..	net 0 4

London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

BY
DR. FRANK BATES
(Organist of Norwich Cathedral).

Te Deum in B flat. (2nd Edition)	..	..	..	..	6d.
Jubilate in B flat	..	..	..	..	4d.
Magnificat and Nunc dimittis in B flat	..	..	..	..	4d.
Anthem: "God is our hope." (4th Edition.)	For Parish Choirs	..	..	..	2d.
"I will lay me down"	..	..	..	..	3d.
"Hear my prayer." Suitable for Lent	..	..	..	..	3d.
"O Lord, correct me." Suitable for Lent	..	..	..	..	2d.
"Thou Judge of quick and dead." Suitable for Lent	..	..	..	..	3d.

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS by HAYDN KEETON, Mus. Doc.,
Organist of Peterborough Cathedral.—New Anthem, UNTO HIM THAT LOVETH U.S. Price Threepence.
London: WEEKES and Co., Hanover Street, Regent Street, W.Anthems.—THE EYES OF ALL; FROM THE RISING OF THE SUN; MAGNIFICAT AND NUNC DIMITTIS in B flat. Price Fourpence each.
BENEDICTE, OMNIA OPERA. Price Twopence.
London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY T. MEE PATTISON.

		Staff.	Sol-fa.
		s. d.	
The Ancient Mariner.	Cantata	2	6 6d.
"Curwen and Sons)	Sol-fa. (Published by Messrs.	—	—
The Lay of the Last Minstrel.	Cantata	2	6 6d.
May-Day.	Cantata	1	6 6d.
The Miracles of Christ. Sacred Cantata	..	2	0 6d.
London Cries. Popular School Cantata	..	2	0 6d.
Band Parts of above Cantatas may be hired.			
Thirteen Offertory Sentences	..	0	4 —
Six Kyries	..	0	2 —
Fifteen Introductory and Concluding Voluntaries	..	3	6 —

London and New York: NOVELLO, EWER and Co.

HYMN-ANTHEM.—New Music to "Father, I know that all my life," &c., by F. C. HATHAWAY. Price 6d. net.
London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

SUITABLE FOR A WEDDING.

HOLY GHOST, TO EARTH DESCENDING

ANTHEM FOR SOLI AND CHORUS
FROM "ST. LUDMILA"BY
ANTONÍN DVOŘÁK.

Price Fourpence.

(No. 339, Novello's Octavo Anthems.)

London and New York: NOVELLO, EWER and Co.

Second Edition.

SAMUEL

CANTATA FOR CHOIR AND CONGREGATION

BY

LANGDON COLBORNE.

This Work takes one hour in performance, and contains several well-known Hymns to be sung by the Congregation.

Price, cloth, 4s.; paper, 3s.; Choruses, 1s.; Words, 1d.

London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

HAROLD.—DRAMATIC CANTATA for SOLO VOICES and ORCHESTRA. Founded on Lord Lytton's Historical Novel. The Poetry by the Rev. F. W. VERNHAM; the Music by J. F. H. READ. Performed at the Walthamstow Musical Festival for 1882. Price 4s.

London and New York: NOVELLO, EWER and Co.

Now Ready.
FOR COLLEGES, HIGH SCHOOLS, &c.—
SELECTIONS from Wallace's MARITANA and Balfe's BOHEMIAN GIRL. Arranged for three Performers on one Piano-forte by BOYTON SMITH. Price 4s. each. Easy, very effective, and excellent time lessons. London: W. WHITTINGHAM (from Cramer and Co.), 36, Lillishall Road, Clapham, S.W.; and all Musicsellers.

Just published.

THE LITTLE MERMAID
A CANTATA

FOR TREBLE VOICES

WITH RECITATION AND PIANOFORTE ACCOMPANIMENT.
The Libretto (founded on the Fairy Tale by Hans CHRISTIAN ANDERSEN) by LEWIS NOVRA.THE MUSIC COMPOSED BY
CHARLES VINCENT
Mus. Doc., Oxon.

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

Theory of Music, by Louisa Gibson.

PART I.—Elements. 25th Thousand.
PART II.—Triads, Suspensions, &c. 3rd Edition.
PART III.—Chords of 7th to Counterpoint, &c. Revised and enlarged.
"Clearest and most comprehensible works of the kind ever written."—*Graphic*.
"A model of conciseness and perspicuity."—*Schoolmaster*.
"Real marvels of conciseness and practical utility."—*E. Aguilar*.
WEEKES and Co. London and New York: NOVELLO, EWER and Co.

VOICE IN SINGING.—Complete explanation of the Vocal Organs, with the right mode of Voice Production; also Remedies for Hoarseness, Sore Throat, &c., will be found in "Elocution, Voice, and Gesture," by RUPERT GARRY. Post Free, 1s. 2d. London: BEMROSE, 23, Old Bailey, E.C. Recommended by many teachers of singing.

HARMONY LESSONS. By C. A. TREW. Adapted for Self-Instruction, Classes, and Tuition by Correspondence. Used at London Academy of Music. Price 1s. SCHOTT, 159, Regent Street, W.; and AUTHOR, 57, Addison Mansions, West Kensington.

INVALUABLE TO TEACHERS OF MUSIC.

PUPIL'S LESSON GUIDE.

A clear, concise, teacher's report card, and pupil's practice guide, showing at a glance what common errors to avoid and work to practise. Suitable for piano and vocal students.
6d. per dozen, post-free; 2s. 6d. per 100.
THOMAS AINSWORTH, 42, London Road, Blackburn.

WRIGHT and ROUND, 34, Erskine Street, Liverpool.

FOR MILITARY, BRASS, AND FIFE AND DRUM BAND MUSIC.

"BRASS BAND NEWS."

Great Success! Album of Dance Music for Pianoforte (with Stave for Clarinet or Cornet). 2nd Edition now ready. This music is played by all the celebrated Northern Prize Bands. 20 Pages full music size. Price 1s. 1d.
Send for circulars and trade terms.

THE PSALMS

BIBLE VERSION

POINTED FOR CHANTING

BY THE

REV. DR. TROUTBECK.

CLOTH, ONE SHILLING.

The principles on which the pointing has been done are mainly those of the Cathedral Psalter, of which Dr. Troutbeck was Co-Editor, a Psalter which has now successfully endured the test of long experience. The book is not, of course, divided into daily portions like the Prayer Book Psalter, as it is intended for the use of those Christian bodies in which the Psalms are not sung throughout a monthly course, but it can easily be so divided by those who use it.

London and New York: NOVELLO, EWER and Co.

POPULAR COMPOSITIONS by GABRIEL DAVIS.

SONGS.		Net.
WHO'S FOR THE QUEEN? (New Patriotic Song.)	S. d.	
The Words written by F. E. Weatherly	2 0	
(Sung by Mr. THURLEY BEALE.)		
KING CARNIVAL. The Words written by F. E. Weatherly	2 0	
BY THE RIVER. The Words written by Herbert Gardner ..	2 0	
ELSIE (The Flower Girl's Song)	2 0	
(Sung by Miss ADA TOLKIN.)		
THE ZINGARA	2 0	
(Sung by Miss JOSÉ SHERRINGTON.)		
THE COMING YEAR. The Words written by Dean Alford	2 0	
THE OLD MEADOW GATE. The Words written by R. Richardson, Esq.	2 0	
SELLIE OF THE LEA. The words written by R. Richardson, Esq.	2 0	
THE LITTLE LASS O' BRAY. The Words written by Edward Oxenford	2 0	
(Sung by Miss JOSÉ SHERRINGTON and Miss JEANIE ROSSE.)		

PIANOFORTE, &c.

ALBANY. Grande Marche Triomphale (Composed in honour of the Marriage of H.R.H. Prince Leopold.) 2nd Edition	2 0
Transcription for the Organ, by Dr. W. J. Westbrook ..	2 0
MY LADY BARBARA'S GAVOTTE	2 0

PART-SONGS, S.A.T.B.

THE THREE STARS. 2nd Edition	0 2
THE KNIGHT'S RETURN. 8th Edition	0 2
GOD SAVE THE PRINCE. 12th Edition	0 2
THE DISTANT SEA. 6th Edition	0 2
TO THE WOODS. 13th Edition	0 2
HARK! 'TIS MUSIC. 8th Edition	0 2
THE HOUR OF REST. 5th Edition	0 2
NAME WIGGINS OF LEE. (Humorous.) 10th Edition ..	0 2
NAME TROT. (Humorous.) 7th Edition	0 2
WHO'S FOR THE QUEEN? 4th Edition. (Patriotic Part-Song. For T.T.B.B.)	0 3

London and New York: NOVELLO, EWER and Co.

HUMOROUS PART-SONGS by A. J. CALDICOTT.

Poor Little Tom-ee (just published)	6d.
Where are you going to, my pretty maid? (just published)	6d.
Bumpy Dumpty	6d.
Little Jack Horner (Tonic Sol-fa, 2d.)	6d.
Jack and Jill	6d.
The House that Jack built (Tonic Sol-fa, 2d.)	6d.
Sibbing Quartet	3d.
The Haymakers. Part-song	3d.
On the Waters. Part-song	4d.
Idle. Part-song	4d.
The Boy and the Bee	6d.

London: METZLER and Co., 42, Great Marlborough Street, W.

GREAT SUCCESS OF THE NEW CANTATA.

Third Edition.

BONNIE KILMENY CANTATA

FOR SOLI, CHORUS, AND ORCHESTRA.

Words adapted from Hogg's "Queen's Wake," by JAMES MACCUNN.

MUSIC BY

HAMISH MACCUNN.

Vocal Score	2s. net.
Tonic Sol-fa Edition	1s. "
Harmonium obligato	3s. "

Full Score and Orchestral Parts may be had on hire.

Conductors of Choral Societies should see this highly interesting and beautiful work.

"It is not often that we have derived so much genuine pleasure from the perusal of a new work as was the case with that at present before us."—*Newcastle Journal*."It is not often that an audience is roused to the pitch of enthusiasm that greeted the production of Mr. Hamish MacCunn's "Bonnie Kilmeny," given last night with the full orchestral setting which was requisite for the full development of its full beauty. If Mr. MacCunn had written nothing else this work would stamp its author as a master whose name will be classed with those musicians whose creations have formed epochs in the past."—*Edinburgh Evening News*, January 22.

PATERSON and SONS, Musicians to the Queen, 27, George Street, Edinburgh.

Complete Edition, Fourth Thousand.

THE MONTHS

TWELVE VOCAL DUETS FOR SCHOOL USE

Words by EDWARD OXFENFORD

MUSIC BY

ALFRED R. GAUL

(Composer of the "Holy City," "Ruth," &c.)

"There are in this series of duets the sweetest things of the kind we have ever met with. No. 4, 'April,' and No. 5, 'May,' are our special favourites, the one being delightfully playful, the other tenderly melodious. Things to be treasured in households where sisters or friends delight in joining voices. The pianoforte accompaniments are well written, and such as an ordinary pianist may successfully undertake."—*Birmingham Daily Gazette*.

Parts I. and II.	each	1 0
Complete, paper cover		1 6
Ditto, paper boards		2 0
Ditto, scarlet cloth		3 0
Or, in Twelve Numbers	each	0 2

London and New York: NOVELLO, EWER and Co.

Popular Part-Songs for S.A.T.B.

By W. W. PEARSON.

'Tis Morn	3d.	*Sweet to live (26th thou.) ..	2d.
Sweet Spring (Madrigal)	3d.	Welcome, young Spring ..	2d.
The River	3d.	*The Anglers	2d.
Over the mountain side	3d.	The Dream of Home ..	2d.
Soul of living music	3d.	Summer and Winter ..	2d.
The Jager Chorus	3d.	Departed Joys	2d.
The Stormy Petrel	3d.	There's beauty in the deep ..	1d.
The Coral Grove	3d.	Soldier, rest!	1d.
Pibroch of Donuil Dhu	3d.	Woods in Winter	1d.
The Oyster Dredgers	2d.	Autumn	1d.

HUMOROUS PART-SONGS.

*Three Doughtie Men. (30th thousand)	3d.
Three children sliding. (6th thousand)	3d.
A Kyghte Merrie Geste	3d.
The Snow-white Doe	3d.
Ben Bowlegs (EDWARD OXFENFORD)	3d.
The Carrion Crow	3d.

PART-SONGS.

With Pianoforte or Orchestral Accompaniments.

The Iron Horse	3d.	The Ocean	3d.
Off to Sea	3d.	*The Ironfounders (24th thou.)	3d.

Orchestral Parts on application to the COMPOSER, Elmhurst, Dereham.
Tonic Sol-fa Editions at half the above prices of those marked.

London and New York: NOVELLO, EWER and Co.

NEW COMPOSITIONS by ALBERT HAM, F.C.O.

Part-Song—"The sun has gone down" (S.A.T.B.) ..	2d.
"—"Little Jack Horner"	4d.
(Sung with great success in London and provinces.)	
Two-part Songs (S.C.)—"The Robin"	2d.
"—"The Skylark"	2d.

London and New York: NOVELLO, EWER and Co.

Just published.

PART-SONGS FOR MALE VOICES (A.T.B.B.)

GOOD MORROW

THE BRITISH GRENADIERS (ARRANGED)

By J. F. H. READ. Price Threepence each.

London and New York: NOVELLO, EWER and Co.

ALFRED GILBERT'S SINGING-BOOK FOR PUBLIC SCHOOLS AND CHOIRBOYS is equally adapted for Ladies' and other Schools. Price 6d. Appendix of Practical Exercises. 6d. London and New York: NOVELLO, EWER and Co.

THE SINGING BOOK Series of Two-Part Songs, For Treble Voices, with Pianoforte Accompaniment. Suitable for Classes. 8vo, 2d. each. London and New York: NOVELLO, EWER and Co.

THE CHILDREN

FOUR-PART SONG

BY

ALFRED R. GAUL.

Price Threepence.

The poem "The Children" is singularly beautiful and touching.

London and New York: NOVELLO, EWER and Co.

NEW HUMOROUS PART-SONG.

TOM, TOM, THE PIPER'S SON. By ALFRED ALLEN, composer of "Dickory, Dickory, Dock." Price 3d. London and New York: NOVELLO, EWER and Co.

THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.
TO MATCH EITHER EDITION.

The complete work, containing 751 Tunes and Chants.		s. d.
No. 9.	Limp cloth	4 0
" 10.	Cloth boards	3 0
" 11.	Small edition	3 0
" 12.	Tonic Sol-fa	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),
With Canticles and Anthems.

Pointed for Chanting for Congregational use 1 3
(Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London and New York: NOVELLO, EWER and Co.;
Bristol: W. and F. MORGAN; and all Booksellers and Musiciansellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 6d.; Treble, 18mo, 1s. Words only, 9d. and 1d.; paper, 4d.

London and New York: NOVELLO, EWER and Co.;
And SIMPKIN and MARSHALL.

THE HOME HYMN-BOOK.

Second Edition, with Music, 3s. 6d. Words only, 6d. and upwards.

Dr. G. C. MARTIN: "It is one of the very best collections existing."
Dr. FRANK BATES: "I have gone carefully through the book, and like it exceedingly."
Dr. J. C. BRIDGES: "An excellent collection, and the number of hymns suitable for children is a strong feature."

London and New York: NOVELLO, EWER and Co.;
SIMPKIN, MARSHALL and Co.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes
as used at ST. ALBAN'S, HOLBORN, containing nearly 250
Tunes, for Long, Common, Short, and Peculiar Metres; together with
several Gregorian Hymns and Antiphons; the Eight Gregorian Tones;
the Music of the Reproaches; the Seven Last Words; and Litany
Tunes, &c. London and New York: NOVELLO, EWER and Co.

ORIGINAL VOLUNTARIES for the ORGAN or
HARMONIUM. Composed by G. H. SWIFT. Six Books, 1s.
each; 10 Pieces in each Book. "This work should be in the hands of
every lover of well-written Organ Music, being without doubt the finest
collection of tuneful and effective Voluntaries ever published." ALFRED
CARY, 47 and 48, Northbrook Street, Newbury. London Branch:
57, Oxford Street, W.

FOUR ANTHEMS

COMPOSED BY

THOMAS JACKSON.

IN THEE, O LORD. Price 4d.

O GOD, THOU ART MY GOD. Price 4d.

O CLAP THOU HANDS. Price 4d.

O PRAISE THE LORD. Price 3d.

These Anthems will be found useful for Festival occasions, being
bright, effective, and not difficult.

May be had from R. JACKSON, 25, Barker Street, Oldham.

London and New York: NOVELLO, EWER and Co.

THE PIANIST'S PRACTICAL GUIDE TO THE
STUDY OF HARMONY. By F. WEBER. 4th Edition. Price
4s. net. Convenient for Harmony Lessons by Correspondence.
London and New York: NOVELLO, EWER and Co.

Just published.

ARNOLD DOLMETSCH

TWO PIECES FOR VIOLIN AND PIANOFORTE.

No. 1.	RONDEAU	net 2 0
" 2.	SÉRÉNADE	1 9

London and New York: NOVELLO, EWER and Co.

Fifth Edition, enlarged. Small 4to. Price 2s., paper cover;
3s., cloth lettered.

ANGLICAN PSALTER CHANTS, Single and
Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c.,
and EDWIN GEORGE MONK.

This work contains nearly 400 Chants: which are appropriated to
"Vente, exultemus Domino," the Daily and Proper Psalms, &c.; those
for each Service occupying a separate page, and affording several Series
suitable to each daily portion of the Psalter from which choice may
be made. The Chants have been selected with especial reference to
the position of the Reciting-note.

London and New York: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth,
1s. 6d.

London and New York: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by
E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth,
2s. 6d. Large edition, cloth, 3s. 6d.

London and New York: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND
CANTICLES, pointed for Chanting. Second Edition. Autho-
rised by His Grace the Archbishop of York. 32mo, without Chants, 9d.,
with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to,
with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score,
small 4to, 9d.; separate parts, 3d.; words only, 24mo, 14d.

London and New York: NOVELLO, EWER and Co.;
And PARKER and Co.

Twentieth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57
RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s.,
limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation,
Score, 1s. 6d.

The Chants are selected with due reference to the position of the
Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS,
and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE.
Large type, price 2s. 6d. This Psalter, having been collated with the
Saled Books, is free from the errors contained in all other pointed
Psalms, through printing from the incorrect copies commonly sold by
the Stationers. N.B.—A small edition is in preparation.

Tenth Edition.

JOULE'S DIRECTORIUM CHORI ANGLI-
CANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLI-
CANUM. 4to, in cloth, elegant, price 7s. 6d.

Seventh Edition.

THE ORDER FOR THE HOLY COMMUNION.
Harmonised on a Monotone in a very simple manner for
Parochial use. By B. ST. J. B. JOULE. Price 3d.

London and New York: NOVELLO, EWER and Co.

TO TEACHERS, SCHOOLS, &c.

Price, complete, 2s. net; or, singly, 6d. net.

SIX SHORT AND EASY PIECES, in Two Parts,
for the Pianoforte, composed expressly for the use of Young
Children, the compass for the right hand being within the octave, by

E. A. SYDENHAM.

A Liberal Reduction made to Teachers and Schools for quantities.

Address, COMPOSER, Florence Villa, Whittington Road,
Bowes Park, N.

London and New York: NOVELLO, EWER and Co.

THE SHIPWRECK

(BIRMINGHAM PRIZE GLEE)

BY

ALFRED R. GAUL.

Price Fourpence.

The gratuitous loan of Orchestral Parts, as also the same arranged
as Pianoforte Duet, may be had on application to the Composer.

London and New York: NOVELLO, EWER and Co.

POPULAR PIANO PIECES by HORTON ALLISON.

LYRICS. Moderately difficult. Sets 1 and 2 .. each 4s.
VALSE—"Star of India," on white keys only. Easy .. 3s.
MAZURKA in F—"Oakleigh." Rather easy .. 4s.
TWO AIRS COMBINED (Solo). Not difficult .. 3s.
SEA SONG (Piano or American Organ). Melody .. 2s.
MELODIOUS PIANO STUDIES, in Two Books. Book 1,
Easy; Book 2, Moderately difficult .. each book 6s.

London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

FOR THE USE OF CHORAL SOCIETIES.

An Arrangement of the Orchestral Parts
for Pianoforte and HarmoniumBY
J. W. ELLIOTT.

PRICE SEVEN SHILLINGS AND SIXPENCE.

Fourth Edition. Seventh and Eighth Thousand.

AS PERFORMED WITH GREAT SUCCESS BY THE
BIRMINGHAM FESTIVAL CHORAL SOCIETY.

JOAN OF ARC

AN HISTORICAL AND DRAMATIC CANTATA

WORDS BY
FREDERICK ENOCH
MUSIC BY

ALFRED R. GAUL.

"The music throughout is of a very high order, and full of beauty and interest, so much so that it is hardly possible to single out any numbers for special praise. The various movements are widely contrasted in style, in some considerable dramatic power being manifest, but all overflow with melody, and there is a happy absence of the restlessness of tonality which disfigures so many modern works. The vocal parts, whether for soli or chorus, are written within the range of average vocalists, and are therefore grateful alike to the singers and hearers. The Cantata is a credit to English art, . . . one of the most interesting works yet given by the Amley Society."—*Crystal Palace Reporter*.

"In 'Joan of Arc,' particularly in the latter part, there are some exquisite passages—some charming descriptive pieces. The lovely 'Hark! thy spirit voices call,' carried one away in the spirit into veritable realms of dreamland, and the chorus 'Fret not thyself to-day' is picturesquely beautiful, graceful, and effective."—*Stratford-upon-Avon Herald*.

"Few cantatas are as rich in chaste melodies, charming choruses, and exquisite orchestration as Alfred R. Gaul's 'Joan of Arc,' performed for the first time in Plymouth by the Vocal Association in the Guildhall last evening."—*The Western News*, December 6, 1888.

"Proved an unqualified success, . . . the bulk of the Cantata is allotted to the chorus. In fact, the choir of this Association has seldom had such a good opportunity for giving their sterling worth a good display."—*The Western Daily Mercury*, December 6, 1888.

"Drew forth enthusiastic plaudits. . . Of the Cantata, as interpreted last evening in the Town Hall, Leeds, with a band and chorus of 250 performers, it is impossible to speak in terms of anything but praise. Solos and choruses alike are full of melody, while the orchestration is descriptive to a degree. For each of the principal vocalists there is one song that singles itself out, and each received an encore."—*Leeds Mercury*, November 7, 1888.

"The theme is one of the most romantic in the pages of history. In the earlier and poetic passages there is something of the charm of Sir Sterndale Bennett's 'May Queen.' The last chorus is set to music which would be not unworthy of the great masters."—*Herts and Cambridge Reporter*.

"An advance on the earlier work, 'The Holy City.' . . . The choruses are written with much knowledge of effect, and an 'Ave Maria' and the final chorus of the 'Spirit Voices' may be named as really charming."—*Athenaeum*.

"Bound to be widely taken up, doubtless to attain which end the composer has employed but three soloists, and has given a more than usually large degree of importance to the choral work. . . . The 'Ave Maria' is singularly beautiful."—*London Figaro*.

"Obviously written with a special view to the requirements of choral societies, and likely to become highly popular."—*Daily News*.

"Calculated to delight performers and listeners, being full of melody and taking effects."—*Referee*.

"Must enhance the high reputation of its composer."—*Liverpool Courier*.

"The inspiration of a highly-refined musician. . . . The Cantata is even a more masterly and beautiful work than 'The Holy City.'"—*Bradford Examiner*.

"No more charming Cantata than 'Joan of Arc' could have been chosen. It abounds in delicious music. There is not a tedious note in it."—*Newcastle-on-Tyne Daily Chronicle*.

"Gives the listener a vivid and realistic impression, its attractiveness being continuous instead of spasmodic."—*Bradford Observer*.

"It would not be surprising if it attained to even the almost phenomenal popularity of 'The Holy City,' contains a similar wealth of melody and effective part-writing."—*Birmingham Daily Times*.

"Reading the score convinces us that it is our townsman's greatest production. . . . Could have been originated by none but a born melodist."—*Birmingham Daily Gazette*.

"A distinct advance upon Mr. Gaul's previous work in cantata form. . . . A constant flow of exquisite melodies and effective choral writing."—*Birmingham Daily Post*.

"A thoroughly melodious work, and should find favour with choral societies. It is not difficult to sing, and contains sufficient variety to keep up the interest to the end."—*Manchester Guardian*.

Price, paper covers, 2s. 6d.; ditto, boards, 3s.; scarlet cloth, 4s. Tonic Sol-fa, 1s.; Vocal parts, each 1s. Words only, 7s. 6d. per 100. (Ent. Sta. Hall.)

The gratuitous loan of Instrumental Parts may be had on application to the COMPOSER, and full liberty is given to perform this Cantata and to insert the words in any programme without further permission.
LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE

CAPTIVES OF BABYLON

AN ORATORIO, COMPOSED BY

GEO. SHINN, MUS. BAC., CANTAB.

(SUITABLE FOR CONCERT ROOM OR CHURCH.)

Price 2s. Cloth, 3s. 6d.; Sol-fa, 1s.

During the few months the Work has been published it has been taken up at the following places: St. Margaret's, Westminster (Canon Farrar's); Christ Church, Lambeth (Rev. Newman Hall's); St. Luke's, Bermondsey; East Dulwich; Peckham; Camberwell (two performances); Islington; Walworth (three performances); Brixton; Streatham (two performances); Southwark; Liverpool; Brighton; Leeds; Edinburgh; Glasgow; Bristol; Sheffield; Chelmsford; Chesterfield; Hastings; Luton; Whitby; Bilston; Gainsborough; Workson; Bromley; Hinxley; Coleford; Bradley; Hutton; Malden; Portsmouth.

"Mr. Shinn is well known as the author of several Cantatas and other compositions, all of which are written in a style at once musicianly and popular. 'The Captives of Babylon' may be highly commended as an interesting and valuable addition to our shorter Oratorios and Cantatas. The work contains several solos of much beauty; also duets, quartets, and choruses in great variety."—*Sunday School Chronicle*.

"Mr. Shinn is well known as the writer of many popular pieces for choral societies; but this is certainly the best thing he has produced."—*Nonconformist Musical Journal*.

"In our judgment no better work of the kind has yet been published. It is bristling with pretty melodies, and the harmonic effects show the skill of a painstaking and talented musician."—*Free Methodist*.

"It is cleverly written, and in an attractive style. The music is of a varied and pleasing character, so that it is likely to become very popular."—*The Portsmouth Evening Mail*.

"Mr. Shinn is well known, and deservedly so, for his musical talent. Continuity of design and freshness of conception are apparent throughout the work. It contains many effective solos and choruses, and the music is not difficult. There is no doubt that the Oratorio will become very popular."—*South London Press*.

"Mr. Shinn has produced a work which is one of the most acceptable of the minor Oratorios."—*Bristol Mercury*.

London: HART and CO., 22, PATERNOSTER ROW, E.C.

Now ready.

DAMON AND PHINTIAS

A DRAMATIC CANTATA

For Male Voices (Soli and Chorus) and Orchestra

THE LIBRETTO WRITTEN BY

R. W. BLOOR

The Music composed for and dedicated to the Eglesfield Musical Society, Oxford,

BY

EBENEZER PROUT.

(Op. 25.)

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and CO.

NOW READY.

OVERTURE
DI BALLO

COMPOSED BY

ARTHUR SULLIVAN.

FULL SCORE.

PRICE TWELVE SHILLINGS.

String Parts, 5s.; Wind Parts, 12s.

London and New York: NOVELLO, EWER and CO.

DOLLY

NEW SONG BY HELEN MOORE.

Two Shillings net.

London and New York: NOVELLO, EWER and CO.

Price Two Shillings.

NEW PATRIOTIC SONG (Dedicated to LORD

WOLSELEY)—UNITED WE STAND. By B. W. J. TRF-

VALDWYN. London Music Publishing Co., 51, Gt. Marlborough St., W.

Lord Wolseley writes:—"I trust that the words of the Song may be learned by very many, and impress them with the necessity for Union."

HEART TO HEART.—2s. net. CHARLES

SALAMAN's latest Song for Tenor or Baritone, in two keys.

The Words by MALCOLM C. SALAMAN.

London and New York: NOVELLO, EWER and CO.

NOW READY.

CROWN 8vo, 570 PP., CLOTH.

A NEW AND ENLARGED EDITION

OF

NOVELLO'S COLLECTION

OF

WORDS

OF

ANTHEMS.

PRICE 4s. 6d.

EXTRACT FROM THE PREFACE.

THE following collection of "Words of Anthems" is mainly founded on that issued some years ago under the joint Editorship of the Rev. W. Rayson, M.A., Sir John Stainer, M.A., Mus. Doc., and the Rev. J. Troutbeck, D.D.

Not only, however, has it been made more comprehensive, but it has been almost entirely re-arranged on a plan commending itself to many distinguished and experienced church musicians, from whom also many valuable hints and much kind help have been received.

DAILY TELEGRAPH.

The Volume commends itself for use in Cathedrals and Churches where Anthems are commonly sung; but it is also a book for the Musical Library, whose studious owner may depend upon getting a good deal of information from it, assisted by a remarkably complete set of Indexes.

MORNING POST.

It is the most comprehensive book of the kind ever issued, it is also the best arranged. It is easy of reference, and is set forth on an intelligent and intelligible plan. It has a copious series of Indices, so that it presents the means within itself of a right and ready use.

JOHN BULL.

This, which is a standard work, is indispensable in all churches where Anthems form a regular part of the service.

ECCLESIASTICAL GAZETTE.

This volume will be found a great assistance to precentors and organists whose task of making out lists of Anthems usually demands much thought and time. The Index of "Anthems suitable for certain days or seasons" is very exhaustive and of great value. There is a list of composers' names, with short biographical notices. A table of Anthems with Latin words is given, as also one for men's voices only. The volume includes about 1,600 Anthems, together with some 180 more taken from 47 Oratorios and Cantatas, beside the complete words of 42 Oratorios and Cantatas, which makes the total considerably over 2,000. Much credit is due for the many improvements made on former editions to the compiler, Mr. Henry King, of St. Paul's Cathedral.

For orders of 100 copies and upwards of this Book, Messrs. Novello will, if desired, print a special Title Page.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THIRD EDITION.

REDUCED PRICE.

SEVEN SHILLINGS AND SIXPENCE.

A DICTIONARY

OF

MUSICAL TERMS

EDITED BY

JOHN STAINER, M.A., Mus. Doc.,
Magd. Coll., Oxford,

AND

W. A. BARRETT, Mus. Bac.,
St. Mary's Hall, Oxford.

PREFACE.

THE call for a third edition of the DICTIONARY OF MUSICAL TERMS has given the Editors an opportunity of correcting several little inaccuracies which had crept into the earlier issues. They cannot but feel gratified at the manner in which it has been received by musicians and the public generally, and they venture to hope that students will always find it a useful storehouse of facts associated with the art, science, and archæology of music.

DAILY TELEGRAPH.

Even as the work stood before, it met with favour as by a long way the most valuable of its kind available to the English reader. The definitions are clear, and the articles confine themselves to statements of facts, waste no words, and go straight to the mark. Musical amateurs as well as students should have this book by them; it is capable of telling them what they want to know.

MORNING POST.

The Editors may be heartily congratulated upon the success of their labours, and upon the popularity of their work. Notwithstanding the appearance of other books of like character, the Dictionary holds its own for usefulness and value. There is no attempt to conceal the want of knowledge under the mass of verbiage. The subjects are treated in a terse, straightforward, plain, and accurate manner, with a manliness of style which at once convinces the reader of the capacities of the writers. There is, however, a grace and elegance in the English, relieved where possible by touches of humour, which makes the Dictionary fascinating reading, apart from its authoritative statements.

THE WORLD.

The same great qualities must be acknowledged in a work that ranks very high indeed, a work called "A Dictionary of Musical Terms," edited by Dr. Stainer and Barrett, M.B., with a knowledge, a patience, a completeness which render it a valuable book of reference. . . . This book contains so many interesting paragraphs, that I was arrested against my will and prevented from flying through the pages as usual. One quality beside the extreme clearness of the type is the nearly total absence of printing faults.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

ARRA

SONO

SONO

No. 1.

" 2.

" 3.

" 4.

" 5.

" 6.

Book

No. 1.

" 2.

" 3.

" 4.

" 5.

" 6.

No. 1.

" 2.

" 3.

" 4.

" 5.

" 6.

No. 1.

" 2.

" 3.

" 4.

" 5.

" 6.

P

" Sch

eminent

posed.

to be co

" The

by the

subjects

Myster

" The C

Shadow

position

same e

melodie

of the

nant, th

force an

choral

" Holy

written

are fro

conside

his alre

Musica

Pri

Th

TE

I

ORSBORN AND TUCKWOOD'S POPULAR PUBLICATIONS.

TWO-PART SONGS.

ARRANGED FOR LADIES' VOICES FOR THE USE
OF SCHOOLS AND CLASSES.

Price 3d. each.

Complete, in neatly bound book, 1s. each net.
Also arranged for Tonic Sol-fa, price 1½d. each.

SONGS OF THE FAIRIES. By J. E. NEWELL.

No. 1.	Merry Elves	3d.
" 2.	Child of Earth	3d.
" 3.	Forest Fairy	3d.
" 4.	Over hill, over dale	3d.
" 5.	Oh! where do fairies hide their heads	3d.
" 6.	The Fairies' Lullaby	3d.

THE COLLEGE SERIES.

BOOK I. By ARTHUR W. MARCHANT, Mus. Bac., Oxon.

No. 1.	Stars of the Summer Night	3d.
" 2.	Gentle Spring	3d.
" 3.	Twilight	3d.
" 4.	Curfew	3d.
" 5.	It is not always May	3d.
" 6.	The Rainy Day	3d.

BOOK II. By J. E. NEWELL.

No. 1.	A River Song	3d.
" 2.	It is not always May	3d.
" 3.	The Bridge	3d.
" 4.	The Rainy Day	3d.
" 5.	The Old House	3d.
" 6.	The day is done	3d.

THE CANTERBURY SERIES OF TRIOS.

By OSCAR VERNE.

No. 1.	Oh! by rivers	3d.
" 2.	Little Celandine	3d.
" 3.	Stars of the Summer Night	3d.
" 4.	Merry Elves	3d.
" 5.	The Woodthrush	3d.
" 6.	Is it not always May	3d.

ORSBORN AND TUCKWOOD, 64, BERNERS STREET, LONDON, W.

Fourth Thousand.

PASSION SERVICE

NEW SACRED WORK

FOR THE SEASON OF

LENT AND GOOD FRIDAY

BY

ALFRED R. GAUL,

Composer of the "HOLY CITY," "RUTH," &c.

"Scholarly writing, combined with unmistakable talent, and eminently adapted to the purpose for which it was written and composed, the work will probably be largely used, and Mr. Gaul have to be congratulated upon another success."—*Sheffield Independent*.

"The course of sacred events connected with the Passion is laid out by the writer so as to form a series of six distinct 'scenes.' The subjects of these divisions, each occupied with a particular stage of the Mystery, are respectively: 'The Traitor at the Table,' 'The Denial,' 'The Condemnation before Pilate,' 'The Mockery on Calvary,' 'The Shadow of Death,' and 'The Holy Sepulchre.' The style of the composition resembles generally that of Mr. Gaul's previous writings—the same effective, grateful part-writing, and the same expressive and melodious treatment of the solo voice. In those sections, notably that of the Unjust Condemnation, where the realistic element is predominant, the composer has manifested his ability to write with dramatic force and intensity as well as with lyric charm. In this respect the choral writing distinguished itself in comparison with that in the 'Holy City,' and other of the composer's works. Mr. Gaul has not written new hymn tunes for the author's lyrics; the tunes selected are from among those in ordinary congregational use. Altogether considered, Mr. Gaul's new work will, undoubtedly, greatly enhance his already high reputation in the line of sacred composition."—*Musical Standard*.

Price, paper cover, 2s. 6d.; paper boards, 3s.; scarlet cloth, 4s.

Words only, 7s. 6d. per 100.

The Loan of Orchestral Parts on application to the COMPOSER.

London and New York: NOVELLO, EWER and Co.

Second Thousand.

TE DEUM LAUDAMUS in G. By ALFRED J. DYE. Price 4d.

London and New York: NOVELLO, EWER and Co.

THE VESPER VOLUNTARIES,

FOR THE ORGAN, AMERICAN ORGAN,
OR HARMONIUM.

Price 1s. each book. By post, 14 stamps.

VOL. I.

Book 1.	Contains 16 Voluntaries	Nicholas Heine
" 2.	" 15 "	J. E. Newell
" 3.	" 11 "	W. Haynes
" 4.	" 13 "	J. C. Beazley
" 5.	" 13 "	A. J. Greenish
" 6.	" 12 "	Arthur Carnall

Books 1 to 6 in one Vol., bound in scarlet cloth, 5s. net.

By post, 5s. 6d.

VOL. II.

Book 7.	Contains 13 Voluntaries	Arthur Graham
" 8.	" 12 "	E. Boggetti
" 9.	" 12 "	Theo. Bonheur
" 10.	" 15 "	A. W. Marchant
" 11.	" 11 "	F. F. Rogers
" 12.	" 15 "	J. Horspool

Books 7 to 12 in one Vol., bound in scarlet cloth, 5s. net.

By post, 5s. 6d.

VOL. III.

Book 13.	Contains 10 Voluntaries	Odoardo Barri
" 14.	" 12 "	Jules Thérèse
" 15.	" 12 "	Seymour Smith
" 16.	" 12 "	Frank Manly
" 17.	" 15 "	J. E. Newell
" 18.	" 12 "	Vernon Rey

Books 13 to 18 in one Vol., bound in cloth, 5s. net.

By post, 5s. 6d.

Book 19.	Contains 10 Voluntaries	Jules Thérèse
" 20.	" 12 "	King Hall
" 21.	" 10 "	Alois Volkmer

ORIGINAL VOLUNTARIES.

BY EDWARD REDHEAD.

Price 1s. each Book. By post, 14 stamps.

Book 1.	Contains 9 Voluntaries	Book 3.	Contains 9 Voluntaries
" 2.	" 9 "	" 4.	" 9 "

WILLIAM J. YOUNG'S

POPULAR PART-SONGS FOR S.A.T.B.

I love the merry Springtime	26th thousand ..	2d.
Gaily through the Greenwood	51st	2d.
Welcome, merry May, and The Mountain Maid	7th	each 2d.
Blow, ye balmy breezes, blow, and Forest Echoes	9th	3d.
The Streamlet and Sunny Rays	4th	3d.
England's Glory	7th	3d.
Who is Sylvia? and Where are you roaming?	2nd	each 3d.

London and New York: NOVELLO, EWER and Co.
Manchester: HIME and ADDISON and WATSON and Co.

VOCAL TRIOS FOR SCHOOL USE.

THE BIRDS

Words by EDWARD OXENFORD

MUSIC BY

ALFRED R. GAUL.

1. The Robin.	4. The Skylark.
2. The Nightingale.	5. The Owl.
3. The Dove.	6. The Swallows.

Complete, paper cover	1 0
scarlet cloth	2 6
Or, in Six Numbers	each 0 2

London and New York: NOVELLO, EWER and Co.

Second Edition. Reduced prices, 3d.; Sol-fa, 1½d.

TO TAKE THE AIR A BONNY LASS WAS

WALKING. A Madrigal for S.A.T.P. Composed by W. WOLSTENHOLME, Mus. Bac., Oxon. London: NOVELLO, EWER and Co.; Manchester: WATSON and Co. Post-free from the COMPOSER, 86, Oswald Street, Blackburn.

REVERIES.—New and successful Waltz, by EDWIN J. POUNDS. To be had of HENRY TOLKIEN, 111, Oxford Street, and of all Music-sellers.

THE ONLY EDITION AS PERFORMED.

THE MESSIAH

THE PERFORMING EDITION, 2s.

NO. 1 OF NEW EDITION OF

STANDARD ORATORIOS & CANTATAS

The Pianoforte Accompaniment arranged, and the whole Edited and Revised, with Historical and Analytical Preface, by

SIR GEORGE A. MACFARREN.

THE ONLY EDITION AS PERFORMED.

THE CREATION

THE PERFORMING EDITION, 2s.

No. 2 of NEW EDITION OF STANDARD ORATORIOS and CANTATAS.

The Pianoforte Accompaniment arranged, and the whole Edited and Revised, with Historical and Analytical Preface, by

SIR G. A. MACFARREN.*Prospectuses of Series gratis and Post-free.***TWELVE TWO-PART SONGS**

FOR LADIES' AND BOYS' VOICES,

With Pianoforte Accompaniment. Written, composed, and dedicated to Sir GEORGE A. MACFARREN by his Pupil, **SINCLAIR DUNN.**

Price 2d. each.

- | | |
|-------------------------------|------------------------------|
| No. 1. Come to the woodlands. | No. 7. Lovely Spring. |
| " 2. O come, let us sing. | " 8. Baby dear. |
| " 3. Where bluebells grow. | " 9. Marching along. |
| " 4. The Lily of the Valley. | " 10. Evening's Starlight. |
| " 5. The Snowdrop. | " 11. Rest in Thee. |
| " 6. Merry Maidens. | " 12. Where the roses bloom. |

Just published, 1s.

THE MUSIC CLASS; OR, SIGHT SINGER.FOR THE USE OF SINGING CLASSES, CHOIRMASTERS, &c., BY **SINCLAIR DUNN.**

An easy, systematic course of instruction for teaching to read Music at Sight in a few lessons.

A large reduction for quantities.

SECOND EDITION. NOW READY.

Magnificat and Nunc dimittis in B flat

BY

HAYDN GROVER

OF THE TEMPLE CHOIR, LONDON.

Sung in Westminster Abbey; the Temple Church; St. Stephen's, Westbourne Park; Christ Church, Down Street, Piccadilly, W.; also in several Provincial Cathedrals and Collegiate Choirs.

The *Musical Review*, May 30, 1885, says: "Mr. Haydn Grover has written a good Service, and has succeeded in his evident intention to give due effect to the varying expression of the words. The Gloria to the Magnificat is in unison with free organ accompaniment, the melody being bold and coming in with fine effect after the 'verse' preceding. Mr. Grover has evidently profited by the traditions of the Temple Church, and has given us an Evening Service of sterling merit."

PRICE FOURPENCE.

JUST PUBLISHED. Price 3d.

THE ANGEL'S SONG

SACRED PART-SONG, WITH SOPRANO SOLO,

FOR CHRISTMAS,

COMPOSED BY

RICHARD HARVEY.

JUST PUBLISHED.

Price Threepence.

UP, UP, AWAKE!

FOUR-PART HUNTING SONG

COMPOSED BY

RICHARD HARVEY.

LONDON MUSIC PUBLISHING COMPANY (LIMITED), 54, GREAT MARLBOROUGH ST., W.

PERFORMING EDITION.

THE MESSIAH

AN ORATORIO

COMPOSED BY

HANDEL.THE BAND PARTS from the Original Score, with the additions by **MOZART.**

The Bowing and Fingering marked by

ALFRED BURNETT.

The Instrumentation slightly amplified, and the whole Edited by

G. A. MACFARREN.

First Violin ..	3 0	Horns ..	..
Second Violin ..	3 0	Trumpets ..	..
Viola ..	3 0	Trombones, A.T.B. ..	..
Violoncello and Bass ..	3 0	Drums ..	..
Flutes ..	..	Treble ..	..
Oboes ..	..	Alto ..	..
Clarinets ..	..	Tenor ..	..
Bassoons ..	..	Bass ..	..

VOCAL SCORE, EDITED BY G. A. MACFARREN.

Octavo, paper covers, 2s.; paper boards, 2s. 6d.; cloth gilt, 4s.

ARRANGEMENTS FOR THE ORGAN

By W. J. WESTBROOK, Mus. Doc., CANTAB.

This work has been designed to meet the wants of those Organists who have to play organs more or less incomplete. The whole of the pieces may be played, therefore, upon organs with two keyboards; many of them, by a little management, upon organs with only one. The pedal is, of course, indispensable. It has been the aim to make all the pieces thoroughly playable, and as easy as was consistent with their due effect.

Nos. 1 to 16 now ready. Price 1s. 6d. net each Book.

*Lists gratis and Post-free.***THE ORGAN JOURNAL**

By W. J. WESTBROOK, Mus. Doc., CANTAB.

The pieces here provided are of moderate difficulty, may be played upon organs with two keyboards and pedals, and appear for the first time in any publication for the organ, almost without exception.

Nos. 1 to 8 now ready. Price 1s. 6d. net each Book.

Lists gratis and Post-free.

Just published.

NEW ANTHEM FOR EASTER.

WHY SEEK YE THE LIVING? Composed by S. C. COOKE. Price 3d.

Just published.

NEW ANTHEM FOR EASTER.

THEY HAVE TAKEN AWAY THE LORD. Composed by WALTER MITCHELL, F.C.O. Price 3d.

IMMENSE SUCCESS.

LOVE'S GOLDEN DREAM.

THEO. BONHEUR.

THEO. BONHEUR'S NEW WALTZ

LOVE'S GOLDEN DREAM.

IS NOW

AVERAGE SALE

LOVE'S GOLDEN DREAM.

5,000 Copies

THE RAGE OF LONDON.

LOVE'S GOLDEN DREAM.

WEEKLY.

IMMENSE SUCCESS.

LOVE'S GOLDEN DREAM.

THEO. BONHEUR.

PIANO SOLO, 2s.; Septet, 1s.; Full Orchestra, 1s. 6d.; Military, 3s.; Brass, 1s. 6d.

Just published. New Anthem for Christmas.

BEHOLD, I BRING YOU GOOD TIDINGS. Composed by HARRY DANCEY. Price 3d.**SERVICES.—Te Deum in D, for the use of Parish**

Choirs ..	W. H. Draycott 3d.
Te Deum, Jubilate, and Kyrie. Chant Form ..	F. Austin 4d.
Te Deum, in Chant Form, No. 1, in D ..	S. C. Cooke 4d.
Te Deum, in Chant Form, No. 2, in E flat ..	S. C. Cooke 4d.
Te Deum, in Chant Form, No. 3, in D ..	S. C. Cooke 4d.
Magnificat and Nunc dimittis in G ..	S. C. Ridley 4d.
Magnificat and Nunc dimittis in F, in Unison ..	Harry Dancey 3d.
Magnificat and Nunc dimittis in D ..	Matthew Kingston 3d.

THE CHOIRBOY'S MANUAL, for rapidly acquiring Sight Singing. By SINCLAIR DUNN. Price 2d.

New Ready. Small 4to, price 1s. Vocal Parts, 12mo, price 6d. each. 1st and 2nd Series, bound together, cloth, 2s. 9d. Vocal Parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE
CANTICLES AND HYMNS
OF THE CHURCH,

POINTED FOR CHANTING, AND SET TO APPROPRIATE ANGLICAN CHANTS, SINGLE AND DOUBLE

TOGETHER WITH

RESPONSES TO THE COMMANDMENTS

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, B.A.T., M.A.,

AND

EDWIN GEORGE MONK.

This Work contains a Selection of *Double* (besides additional *Single*) Chants; together with special settings of "*Benedicite*," and a collection of *Kyrie Eleisons*, old and new.

This pointing of the Canticles is authorised by his Grace the Archbishop of York.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

Just published.

THREE SACRED SONGS
FOR VOICE AND PIANOFORTE

With an *ad libitum* Accompaniment for the Harmonium or Organ

COMPOSED BY

GERARD F. COBB.

(Op. 16.)

- No. 1. THE ANGEL'S SONG.
" 2. NOT NOW, MY CHILD.
" 3. BLOW, GOLDEN TRUMPETS.

PRICE FOUR SHILLINGS NET.

London and New York: NOVELLO, EWER and Co.

Now ready.

A POET'S LOVE

(DICHTERLIEBE)

A CYCLE OF SONGS

WRITTEN BY

H. HEINE

COMPOSED FOR VOICE AND PIANOFORTE

BY

ROBERT SCHUMANN.

(Op. 48.)

Edited and Translated by LADY MACFARREN.

Price One Shilling and Sixpence.

London and New York: NOVELLO, EWER and Co.

MENDELSSOHN'S ORGAN MUSIC

EDITED BY W. T. BEST.

SIX SONATAS

AND

THREE PRELUDES AND FUGUES

In One Volume, oblong, price 5s.

London and New York: NOVELLO, EWER and Co.

Staff Notation Edition. Fifteenth Thousand.

RUTH
A PASTORAL CANTATA

Words by EDWARD OXFENFORD

MUSIC BY

ALFRED R. GAUL.

"The work, like the 'Holy City,' is full of beautiful orchestral passages, while the vocal score abounds with charming numbers."—*Bucks Herald*.

"'Ruth' is a work of sterling power; its musical form is that of perfect tunefulness combined with simplicity and strength. . . . The composer has grasped his theme in a thoroughly sympathetic manner, and has produced a work which is worthy of the subject."—*Bradford Observer*.

"Bright, tuneful, fresh, and musicianly—this work will be a great favourite, and will add to Mr. Gaul's reputation."—*Birmingham Weekly Dart*.

"'Ruth' has been set to music by several composers; none, however, has become so worthily popular as the Cantata under notice. . . . It contains some charming music, and is highly characteristic of the story it so vividly illustrates."—*South Wales Express*.

"Full of flowing melody."—*Salisbury Times*.

PERFORMED IN THE TOWN HALL, BIRMINGHAM,
ON TWELVE OCCASIONS.

Vocal Score, paper cover, 2s.; ditto, paper boards, 2s. 6d.; cloth, 4s.
The Choruses (only) in Vocal Score, for Musical Societies,
paper cover, 1s.

Tonic Sol-fa Edition, 9d. The gratuitous loan of Band Parts may be had on application to the Composer, and full liberty is given to perform this Cantata and to insert the words in any programme without further permission.

London and New York: NOVELLO, EWER and Co.

HOLIDAY SONGS

Written by C. F. ALEXANDER

MUSIC BY

LADY ARTHUR HILL.

Reduced price 2s. 6d.

London and New York: NOVELLO, EWER and Co.

NOW READY.
THIRD YEAR, JANUARY—DECEMBER, 1888.

MUSICAL NOTES

AN
ANNUAL CRITICAL RECORD
OF
IMPORTANT MUSICAL EVENTS
BY
HERMANN KLEIN.

CLOTH GILT, TWO SHILLINGS.

DAILY NEWS.

Various apparently slight, though really important, alterations have this year been made, in order to increase the utility of a work which, so far as England is concerned, is of its sort unique. The index, which, in a work of reference, is by no means the least prominent feature, has, for example, been considerably enlarged and amplified, so that even by itself it affords a bird's-eye view of all the important events that have happened in the London world of music during the past year. An ingenious system of cross-reference is likewise now adopted, novelties and special revivals are placed under separate heads, operatic and other *débuts* are duly noted, an obituary is added, and the various orchestral, chamber, choral, and other concerts, operatic performances, and festivals, are grouped under their various titles, the works produced being also referred to under the names of the several composers.

THE GLOBE.

Mr. Hermann Klein's invaluable Manual is published this year by Messrs. Novello, Ewer and Co., who send it forth in a neat and substantial binding. The "Notes" themselves are as accurate in statement, sound in judgment, and excellent in arrangement as they have always been, while the addition of a full index to the events narrated is a very considerable gain. This, the third issue of the Annual, will be welcomed by all who desire to preserve a readable as well as a useful record of the music of 1888.

SUNDAY TIMES.

Messrs. Novello, Ewer and Co. are now the publishers, and they have issued this elegant little volume in a manner worthy of its now recognised importance as a valuable contribution to the literature of music. In a fluent, bright, and eminently readable style, Mr. Klein reviews month by month all the noteworthy musical events of the past year. No student of musical history should fail to add it to his library. Mr. Klein may be commended for his simple but copious index, on turning to which the reader may at once see the year's work of any one composer, what noteworthy concerts have taken place, which towns have enjoyed the distinction of musical festivals, and what notable musicians died during 1888. Nothing, indeed, of musical importance is missed in this usefully compiled and brightly-written book.

OBSERVER.

A full and faithful account of all the musical events of the past year, and it will not only be serviceable to professional musicians as an historical record, but is full of interest for amateurs.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED WITH GREAT SUCCESS AT THE CRYSTAL PALACE SATURDAY CONCERTS.

BENEDICTUS

ARRANGED FOR SMALL ORCHESTRA BY THE COMPOSER FROM

SIX PIECES FOR VIOLIN

With Pianoforte Accompaniment

COMPOSED BY

A. C. MACKENZIE.

(OP. 37.)

Full Score, 5s.; Orchestral Parts, 3s. 6d.;

Also, as originally written for Violin Solo with Pianoforte Accompaniment, 1s. 6d.

THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery.

STANDARD.

Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end of the gallery and bowed his acknowledgment.

DAILY NEWS.

The remaining novelty was a brief but charming "Benedictus," originally written by Dr. A. C. Mackenzie, as one of a set of violin pieces which Lady Hallé last summer introduced to London. The pianoforte accompaniment has, however, now been scored for wind orchestra by the composer, and the solo is given to all the violins of the orchestra.

MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

THE OBSERVER.

The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

THE GLOBE.

Dr. A. C. Mackenzie's new "Benedictus" for violin and orchestra (first public performance) is short and comparatively simple, but will add to his fame. . . . The "Benedictus" is a polished gem.

SUNDAY TIMES.

Dr. A. C. Mackenzie's new "Benedictus for Orchestra," a transcription of one of his "Six Pieces for Violin and Piano," Op. 37, is a gem of melody encased in a beautiful instrumental setting.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

ALEXANDRE GUILMANT'S CELEBRATED ORGAN COMPOSITIONS

WHICH CAN BE PLAYED IN PUBLIC FREE OF CHARGE OR LICENSE

PUBLISHED BY

SCHOTT & CO., 159, REGENT STREET, LONDON, W.

PIECES IN DIFFERENT STYLES

New Edition, with English and French text, on three staves.

	s. d.		s. d.		s. d.
1ST BOOK .. (Op. 15), net	3 6	5TH BOOK .. (Op. 19), net	3 6	num, Strophes d'Hymne in D flat; Andante in G.	
Communion No. 1, in G; Marche religieuse in F, Cantilène pastorale in B minor.		Allegretto in B minor, Offertoire sur deux Noëls in B flat, Fughetta sur l'Hymne du Dimanche de Quasimodo, Communion No. 2, in G; Verset in F.		10TH BOOK .. (Op. 40), net	3 6
2ND BOOK .. (Op. 16), net	3 6	6TH BOOK .. (Op. 20), net	3 6	Fugue in A flat, Canzone in A minor, Canon in B flat, Final, Grand Chœur in E flat.	
Andante con moto in E, Prière No. 1, in F; Verset et Amen sur l'Hymne de la Fête d'Épiphanie, Scherzo in F.		Première Méditation in A, Deuxième Méditation in F minor, Caprice in B flat.		11TH BOOK .. (Op. 44), net	3 6
3RD BOOK .. (Op. 17), net	3 6	7TH BOOK .. (Op. 24), net	3 6	Adoration, Éloge-Fugue, Marche de Procession, in F.	
Prière No. 2, in E flat; Deux Amen pour les Hymnes du 4e ton, Marche funèbre et Chant séraphique in C, Mélodie in A flat, Antienne pour le Dimanche de Quasimodo (Alleluia) in F.		Morceau de Concert, Prélude, Thème, Variation et Finale in G.		12TH BOOK .. (Op. 45), net	3 6
4TH BOOK .. (Op. 18), net	3 6	8TH BOOK .. (Op. 25), net	3 6	Lamentation in D, Verset et Amen pour l'Hymne, Ave Maris Stella, Mélodie, Romance sans Paroles, in D; Tempo di Minuetto in C, Communion No. 3, in A minor.	
Grand Chœur in D, Allegro in F minor, Invocation in B flat, Deux Versets et Amen sur l'Hymne "Iste Confessor."		Marche nuptiale in E, Elevation in A flat, Fugue in D.		13TH BOOK .. (Op. 69), net	3 6
		9TH BOOK .. (Op. 32), net	3 6	Cantilène in B flat, Nuptial Postlude in B flat, Funeral Prelude in E minor, Fugue in G.	
		Antienne in G minor, 2e Offertoire sur des Noëls in D, Verbum super-			

THE PRACTICAL ORGANIST.

NEW EDITION (ON THREE STAVES), WITH ENGLISH AND FRENCH TEXT.

	s. d.		s. d.		s. d.
1ST BOOK .. net	3 6	5TH BOOK .. net	3 6	9TH BOOK .. net	3 6
Communion in E minor, March in D, Offertoire in A, Elevation in F, Two Antiphones.		Grand Triumphant Chorus in A, Chorale in G, Ite Missa est, Offertoire in C minor.		Scherzo symphonique in C, The Manger, Pastoral and Adoration in E minor; Elegy in F minor.	
2ND BOOK .. net	3 6	6TH BOOK .. net	3 6	10TH BOOK .. net	3 6
Offertoire upon Christmas Themes, Elevation in E minor, Magnificat in G, Processional March in A, Prelude in E flat.		Offertoire upon "O Filii" in G, Invocation in E flat, Four Verses, Madrigal in E flat.		Allegro moderato e pastorale in E, March in D, Strophes for the Hymn of the Ascension, "Salutis Humanæ Sator"; Meditation in B minor.	
3RD BOOK .. net	3 6	7TH BOOK .. net	3 6	11TH BOOK .. net	3 6
Funeral March in C minor, Melody in G, March in F, Prayer in B flat, Communion in D, Strophe for the Hymn "Iste Confessor," Cantabile in F.		Grand Chorus in March form, in Gregorian tonality; Offertoire in D, Andante con moto in F, Interlude in E flat, Postlude for the Feast of the Assumption of the Holy Virgin.		Prelude and Fugue in E minor, Bridal Chorus in D flat, Andante con moto in E flat.	
4TH BOOK .. net	3 6	8TH BOOK .. net	3 6	12TH BOOK .. net	3 6
Canzone in F minor, Offertoire in E flat, Postlude in F, Absolution in E minor.		Allegretto in B, Fuga alla Handel in F, Prayer in A flat, Allegro non troppo in A minor.		Torchlight March in F, O Salutaris Hostia, Elevation in F, Communion upon "Ecce Panis" in G.	

L'ORGANISTE PRATIQUE.

THE SAME COMPOSITIONS FOR ORGAN OR HARMONIUM ON TWO STAVES.

Twelve Books, each net 3s. 6d.

SONATAS FOR THE ORGAN.

No. 1, in D minor, net 5s.; Pastorale from the same, net 2s. 6d. No. 2, in D major, net 3s. 6d.
No. 3, in C minor, net 3s. 6d. No. 4, in D minor, net 5s.

Noëls, Offertoires, Élévations, Communions, &c., on Ancient Melodies
(ON TWO STAVES). Four Books, each net 3s. 6d.

L'ORGANISTE LITURGISTE.

A COLLECTION OF PIECES ON CHANTS USED AT CHURCH (ON TWO STAVES). Op. 65.
Four Books, each net 3s. 6d.

RÉPERTOIRE DES CONCERTS DU TROCADÉRO.

CLASSICAL ORGAN COMPOSITIONS ADAPTED TO MODERN ORGANS (ON THREE STAVES).

FIRST BOOK. Net 3s. 6d.
HANDEL'S CONCERTO in D minor.
MARTIN'S GAVOTTE in F.

SECOND BOOK. Net 3s. 6d.
COUPERIN'S SŒUR MONIQUE. Rondeau.
HANDEL'S CONCERTO in D minor.

MÉDITATION SUR LE "STABAT MATER."

Op. 63. Net 2s. 6d.

In answer to numerous enquiries, and to correct misleading applications for Fees on the part of the French Author's Society, MESSRS. SCHOTT AND CO. beg to state that the ABOVE COMPOSITIONS, as well as ALL THEIR VERY EXTENSIVE COPYRIGHT WORKS BY FRENCH, BELGIAN, and GERMAN COMPOSERS, can be PERFORMED in Public WITHOUT Fee or License, as hitherto, if the performing right is not expressly reserved upon the title-page.

CATALOGUES, POST-FREE, ON APPLICATION TO

SCHOTT & CO., MUSIC PUBLISHERS, 159, REGENT STREET, LONDON, W.

THE LAY OF THE LAST MINSTREL

A DRAMATIC CANTATA

ARRANGED AND ADAPTED IN SCENES FROM SIR WALTER SCOTT'S POEM BY
JAMES MACCUNN

THE MUSIC COMPOSED BY
HAMISH MACCUNN.

PRICE, IN PAPER COVER, 2s. 6d.; PAPER BOARDS, 3s.; SCARLET CLOTH, 4s.

THE TIMES.

"The Lay of the Last Minstrel" fully confirms the impression conveyed in the young composer's previous works of vigour, originality, and power of vivid, picturesque instrumentation. . . . At the conclusion of the cantata the young composer was heartily applauded, and appeared upon the platform to receive well-merited congratulations.

DAILY TELEGRAPH.

In the respects just pointed out Mr. MacCunn's new cantata is youthful music, fresh, free, independent, and what it is because it would be so, not because certain exterior principles and theories would so have it. . . . It is in the dramatic situations, moreover, that Mr. MacCunn exhibits his instinctive perception of the treatment best befitting his theme. A careful examination of the cantata demonstrates that in this respect he is very rarely at fault. . . . We cannot ignore the fact that the composer goes straight to the root of the matter, and places his music in accord with the spirit of the text it illustrates. His pictorial power and truth are, in this respect, remarkable.

STANDARD.

It seems to have come from the composer's heart, even more than from his brain, and a more spontaneous, unlaboured work has not appeared for a lengthy period. Thus, it appeals at once to all listeners, and we do not have to stay and consider what it is the composer is endeavouring to express. . . . The choruses descriptive of the Knights and the Borderers are full of surging energy, rapid six-eight and twelve-eight measures being principally employed; and the orchestration in these numbers is rich and sonorous without being unduly noisy. . . . If he continues as he has begun, Mr. MacCunn cannot fail to attain world-wide fame and honour.

DAILY NEWS.

"The Lay of the Last Minstrel" is not only by far the most important work which Mr. MacCunn has down to date given us, but that as the seventh published effort of so youthful a composer it is one of the most remarkable examples that contemporary British music can afford of the early development of natural genius in a branch of the arts in which precocity is by no means rare.

DAILY CHRONICLE.

Throughout he displays his mastery of instrumental effect, both as an adjunct to the voices and as forming a distinctive background to the musical picture. The orchestration is, in fact, remarkably graphic and bold, without violating canons that until recent years have been universally respected. The choruses, too, are in capital keeping with the theme, being sturdy in tone and impetuous in style. . . . Taken as a whole, "The Lay of the last Minstrel," whilst the most important of Mr. MacCunn's

works hitherto submitted, may certainly be considered his best in the artistic sense. It is attractive both to hearers and to executants, and its future popularity is scarcely to be doubted.

SUNDAY TIMES.

Mr. Hamish MacCunn once more makes manifest the marked peculiarities of style and powerful grasp of his subject that have characterised his previous works. . . . The orchestra, as a matter of course, plays a highly important part, and the mastery with which it is written for throughout again excites mingled admiration and wonder at the command of orchestral resource possessed by this young musician of one-and-twenty. In his vocal writing, despite some occasional awkward passages in the declamatory solos, he is equally happy, and the varieties of rhythm which he employs become the more remarkable when it is remembered that the metre of Scott's verse is the same almost throughout.

WEEKLY DISPATCH.

The reputation of Mr. Hamish MacCunn will be materially enhanced by his Glasgow cantata, "The Lay of the Last Minstrel." . . . Mr. Hamish MacCunn is intensely national in his style, but he has not availed himself at all of the rich stores of Scottish melody. His music is full of Scottish progressions and accents, but it is his own, and it appeals with irresistible force to all listeners by reason of its freshness and surging vigour. . . . Did space permit, I might justly enlarge upon this remarkable work, but it must suffice for the present to say that "The Lay of the Last Minstrel" made a profound impression upon yesterday's audience.

THE GLOBE.

The opening male voice chorus, "Nine-and-twenty knights of fame," is characteristically spirited; the choral recitative which follows is also highly dramatic, and even more so the choruses "The clattering hoofs," "The monk returned to his cell," "Our slogan," and "'Tis done! 'tis done! that fatal blow!" It is a special feature in most of the choruses that the voices are frequently silenced, to permit the introduction of brief orchestral interludes, appropriate to the sentiment of the moment, and many of these passages are remarkably expressive and beautiful. . . . The cantata, as a whole, is a very gratifying exhibition of British talent, and leads us to hope for still greater successes from the same source.

ST. JAMES'S GAZETTE.

Mr. Hamish MacCunn's cantata on the subject of "The Lay of the Last Minstrel" produced a most favourable impression when on Saturday afternoon it was performed at the Crystal Palace. . . . The work as a whole was thoroughly successful.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO, EWER AND CO.'S

ALBUMS

FOR

VIOLONCELLO & PIANOFORTE.

PRICE TWO SHILLINGS AND SIXPENCE EACH.

FOUR MARCHES

COMPOSED BY

F. MENDELSSOHN BARTHOLDY.

TRANSCRIBED BY

BERTHOLD TOURS.

THIRTY MELODIES

COMPOSED BY

BERTHOLD TOURS.

TEN TRANSCRIPTIONS

FROM

MENDELSSOHN'S "ELIJAH"

BY

BERTHOLD TOURS.

TEN TRANSCRIPTIONS

FROM

GOUNOD'S "MORS ET VITA"

BY

BERTHOLD TOURS.

TWELVE SKETCHES

COMPOSED BY

BATTISON HAYNES.

HUNGARIAN DANCES

TRANSCRIBED BY

SIEGFRIED JACOBY.

SIX MORÇEAUX DE SALON

COMPOSED BY

JOACHIM RAFF.

SIX SONATAS

COMPOSED BY

ARCANGELO CORELLI

EDITED BY

ARNOLD DOLMETSCH.

Price Three Shillings and Sixpence.

EIGHT

NATIONAL MELODIES

ARRANGED BY

SIEGFRIED JACOBY.

These Albums may also be had arranged for Violin and Pianoforte.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NEW FOREIGN PUBLICATIONS.

	s.	d.
BACHMANN, G.—Album of Twenty-five Pieces. For Pianoforte	6	0
BEETHOVEN.—Songs, with Pianoforte Accompaniment (till now unknown). English words	net	2 6
—Andante grazioso. Arranged for Flute and Pianoforte by W. Barge	3	0
BEHR, F.—Four Pieces for Pianoforte (Adieu, Pierette, Rêves, envolés, Novella)	each	3 0
CHAMINADE, C.—"Orientale." Op. 22. For Pianoforte	5	0
—Barcarolle and Chaconne. For Pianoforte	each	4 0
CHOVAN, COLOMAN.—Five Tone-pictures. Op. 15. For Pianoforte	5	0
—Mazurka and Waltz. For Pianoforte. Op. 16	4	0
—Pastorale Fantaisie. For Pianoforte. Op. 17	4	0
COOPER, W.—Three Salon Pieces for Pianoforte (Farewell, Valse, Heimathsklänge)	3	0
CUI, C.—Trois Morceaux for Pianoforte (Nocturne, Scherzino, Polka)	each	2 0
DOLMETSCH, ARNOLD.—Two Pieces for Violin and Piano:—		
No. 1. Rondeau	4	0
2. Sérénade	3	6
EILENBERG, R.—"Irene." Gavotte. Op. 97. For Pianoforte	3	0
—"Prince Henry." March. Op. 93. For Pianoforte	3	0
—"Cinderella." Salon Piece. Op. 95. For Pianoforte	3	0
—"The Fountain." Salon Piece. Op. 96. For Pianoforte	3	0
GIGOUT, E.—Etude. For Pianoforte	5	0
—Impromptu. For Pianoforte	4	0
—Capriccio. For Pianoforte	5	0
GLUCK.—Recit. and Aria "Berenice, oversei" from "Antigone." For Soprano. Orchestrated by C. Reinecke:—		
Full score	10	0
Orchestral parts	12	0
GODARD, B.—Album of Twenty Pianoforte Pieces	net	6 0
—"Danse des Bohémiens." For Pianoforte	5	0
—"Les Farfadets." For Pianoforte	5	0
—"Les Esprits de la Mer." For Pianoforte	6	0
—"Les Genies de la Forêt." For Pianoforte	6	0
—Troisième Mazurka. For Pianoforte	5	0
—"Au Rouet." For Pianoforte	6	0
HILLEMACHER, P. and L.—Album of Twenty Pianoforte Pieces	net	6 0
HILLER, F.—"Songs of the People." For two Voices, with Pianoforte Accompaniment. (English words).	net	2 0
JADASSOHN, S.—"Lullaby." For Mezzo-soprano, with Pianoforte Accompaniment	2	0
KARGANOFF, G.—Arabesques: Twelve small Pieces for Pianoforte. Op. 6. Two Books	each	4 0
—Seven Miniatures for Pianoforte. Op. 10	each	2 0
LACK, TH.—Album of Twenty Pianoforte Pieces	net	6 0
—"Sicilienne." For Pianoforte	4	0
—"Musette." For Pianoforte	4	0
—"Vilanelle." For Pianoforte	4	0
—"Première Styrienne." For Pianoforte	5	0
—"Canilène." For Pianoforte	4	0
—Mazurka Fantaisie. For Pianoforte	5	0
—"Réverie Orientale." For Pianoforte	4	0
—"Scintilla." Valse brillante. For Pianoforte	5	0
LEBIERRE, O.—Six Morceaux de Salon. For Pianoforte	3	0
LONGO, A.—Pagine d'Album. Op. 1. (Canto d'Amore, Alla Mazurka, Barcarolla, Berceuse, Notturmo, Scherzino.) For Pianoforte. Complete	6	0
—Tema con Variazioni. Op. 11. For Pianoforte	5	0
—Suite Romantica (Preludio, Romanza, Serenata). Op. 12. For Pianoforte. Complete	4	0
—Suite de Stile Antico (Aria, Sarabande, Capriccio). Op. 13. For Pianoforte. Complete	6	0
MEYER HELMUND, E.—Nocturne, Tanzerelise, Intermezzo for Pianoforte. Op. 25	each	2 0
PALESTRINA.—Complete Works. Volume XXV. Score (Lamentations)	net	2 0
PESSARD, E.—Album of Twenty-five Pieces. For Pianoforte	net	6 0
—Album of Twenty New Pieces. For Pianoforte. Op. 26	net	6 0
RHEINBERGER, J.—Ouverture: "Das Zauberswort." For Pianoforte Duet. Op. 153	3	0
—Extrait from "Das Zauberswort." For Pianoforte Duet	3	0
—Twelfth Sonata. Op. 154. For the Organ	5	0
—The same. Arranged for Pianoforte Duet	5	0
RIMSKY-KORSAKOFF, N.—Impromptu, Nocturne, Scherzino, Etude for Pianoforte	each	2 0
SCHUBERT.—Complete Works. New Edition. Série XV. Vol. II, containing "Der Vierjährige Posten," "Fernando," "Die Freunde von Salamanka." Full score	net	2 0
SCHUECKER, E.—Two Fantasiestücke. For Harp. Op. 4	4	0
SCHUMANN, R.—"Kroatenmarsch." Op. 85, No. 5. Arranged for two Pianofortes (eight hands) by C. Burchard	5	0
—Second Symphony. Op. 61. Arranged for Pianoforte Duet, Violin, and Violoncello, by C. Burchard	18	0
SCHÜTT, E.—Scènes de Bal. Op. 17. (Gavotte, Valse, Polka, Mazurka.) For Pianoforte	each	2 0
—Trios Morceaux for Pianoforte. Op. 25	each	2 0
—Capriccioso	3	0
—Canzonetta	2	0
—Scherzino	4	0
THOME, F.—"Badinage." For Pianoforte	4	0
—"Chanson du Rouet." For Pianoforte	4	0
—"Première Nocturne." For Pianoforte	4	0
—"Passacaille." For Pianoforte	4	0
—"Fête Champêtre." For Pianoforte	5	0
—Menuet. For Pianoforte	4	0
—Berceuse. For Pianoforte	4	0

Sold at half-price, if not marked net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

"The LEADING Pianoforte Manufacturer of the WORLD."—*Leipsic Conservatorium of Music.*

THE
BLÜTHNER PIANOFORTES
(GRAND AND UPRIGHT).

THE MOST PERFECT PIANOFORTES
IN THE WORLD.

THE BLÜTHNER PIANOFORTES "maintain the FIRST POSITION in the world" is the verdict of Dr. OSCAR PAUL, whose History of the Pianoforte is the standard treatise on the subject; this estimate of the accomplished Music Critic and Historian being amply sustained by every form of appropriate evidence. They have received similar Testimonies from the most eminent Pianists and other Musicians of the present day*; have invariably obtained the Highest Honours and Awards of the International Exhibitions of the World whenever entered for competition; have been supplied to almost all the Royal Courts of Europe; and have an annual sale which is *larger and far more cosmopolitan than that of any other Pianofortes in the world.*

* TYPICAL ILLUSTRATION.

"Having observed with much interest your steady progress in the manufacture of Pianofortes during the past TWENTY-FIVE YEARS, and believing you to be WITHOUT A RIVAL in the Art of Pianoforte Making, we beg you will receive this letter as a proof of our high appreciation of the honourable position which you now occupy as THE LEADING PIANOFORTE MANUFACTURER OF THE WORLD."—*Leipsic Conservatorium of Music.*

Descriptive Catalogues Free on application.

BLÜTHNER HOUSE,
7, 9, 11, WIGMORE STREET, CAVENDISH SQUARE,
LONDON, W.

Printed by NOVELLO, EWER and Co., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Sold also by KENT and Co., Paternoster Row (E.C.)—Friday, March 1, 1889.

No.
Register

Artist
PATRY
TAIN
Prices

Artist
CHARL
Prices

ST.
EL
CONCE
at 8 o'clock

To be
Mr. Basil
H. Klein
Warwick

STE
ma
Hall, by
FRIDAY
Miss Ma
Bridson,
Annie V
Wilson.
and Mr.
B. Tiel
Gospel
Uxbridge

THE
PH
with the
FOUND
is not less
to be for
The ch
Madrigal
a mere P
The fol
1. Th
2. Th
3. Th
4. Th
5. Th
c
The Ma
Madrigal
1889, each
the Comp
mark.
The Aw
Society in